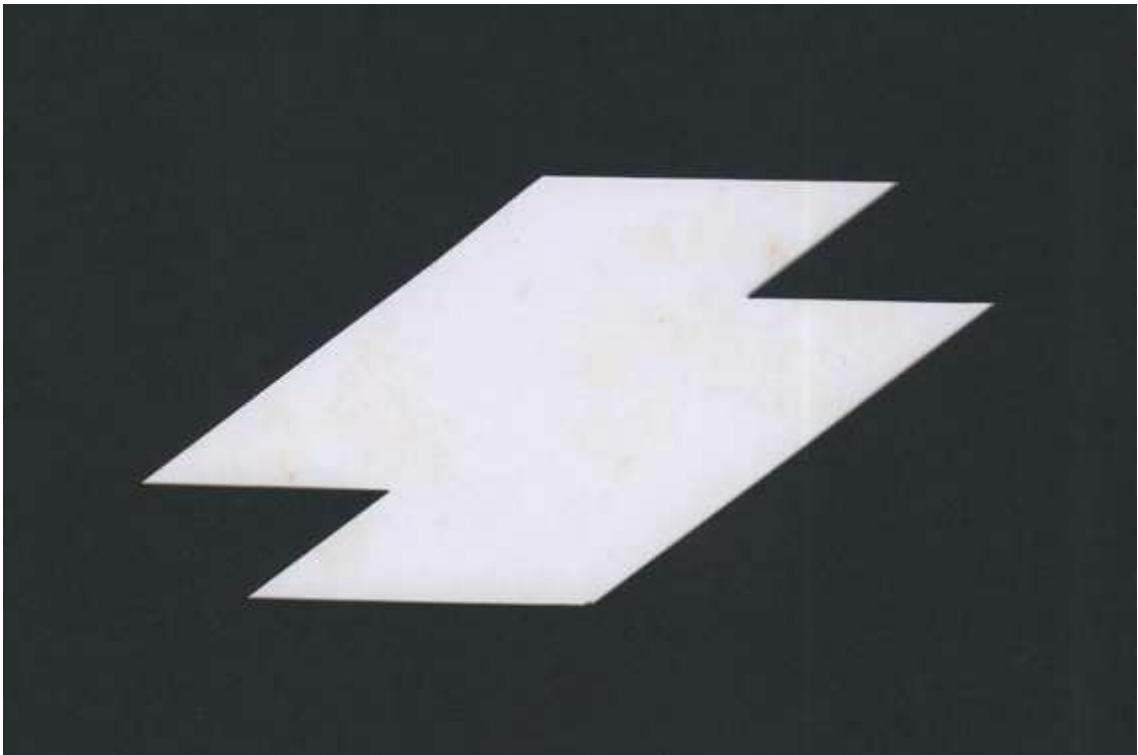


la **M**irada y el **S**ilencio **S**infonía **V**isual **463**



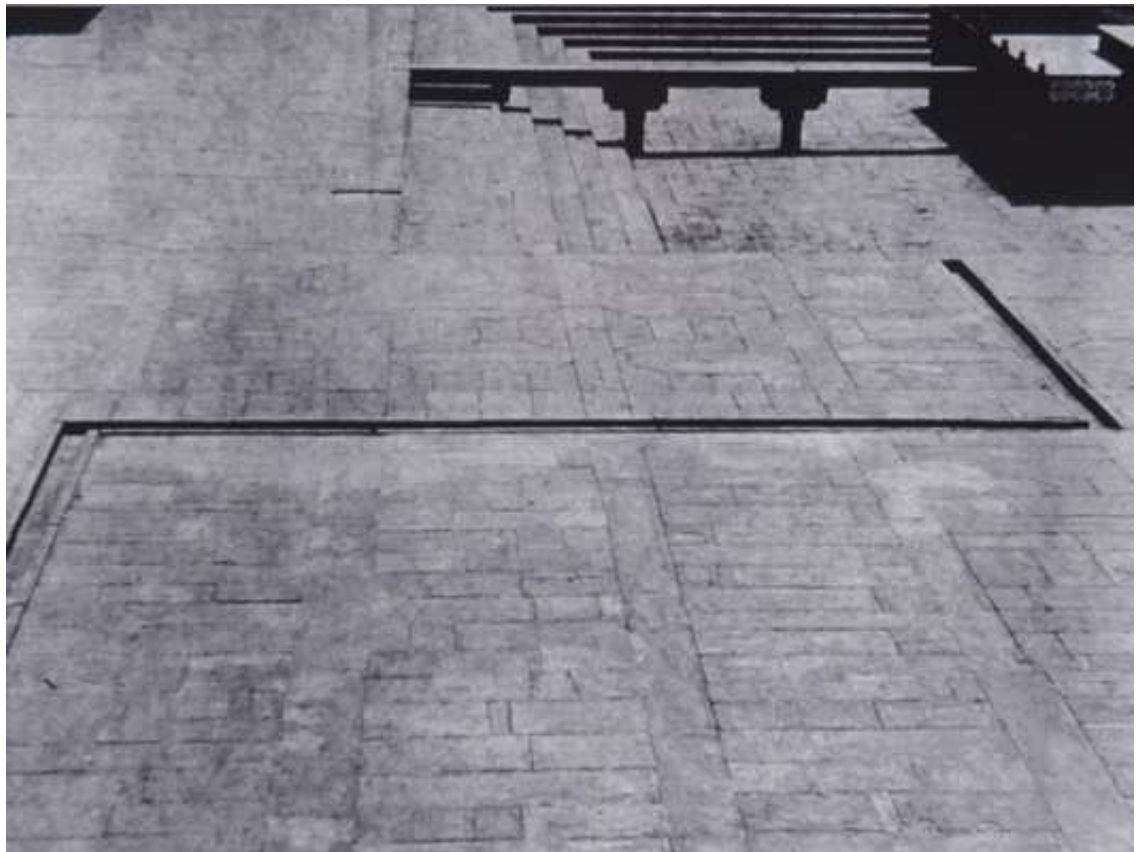
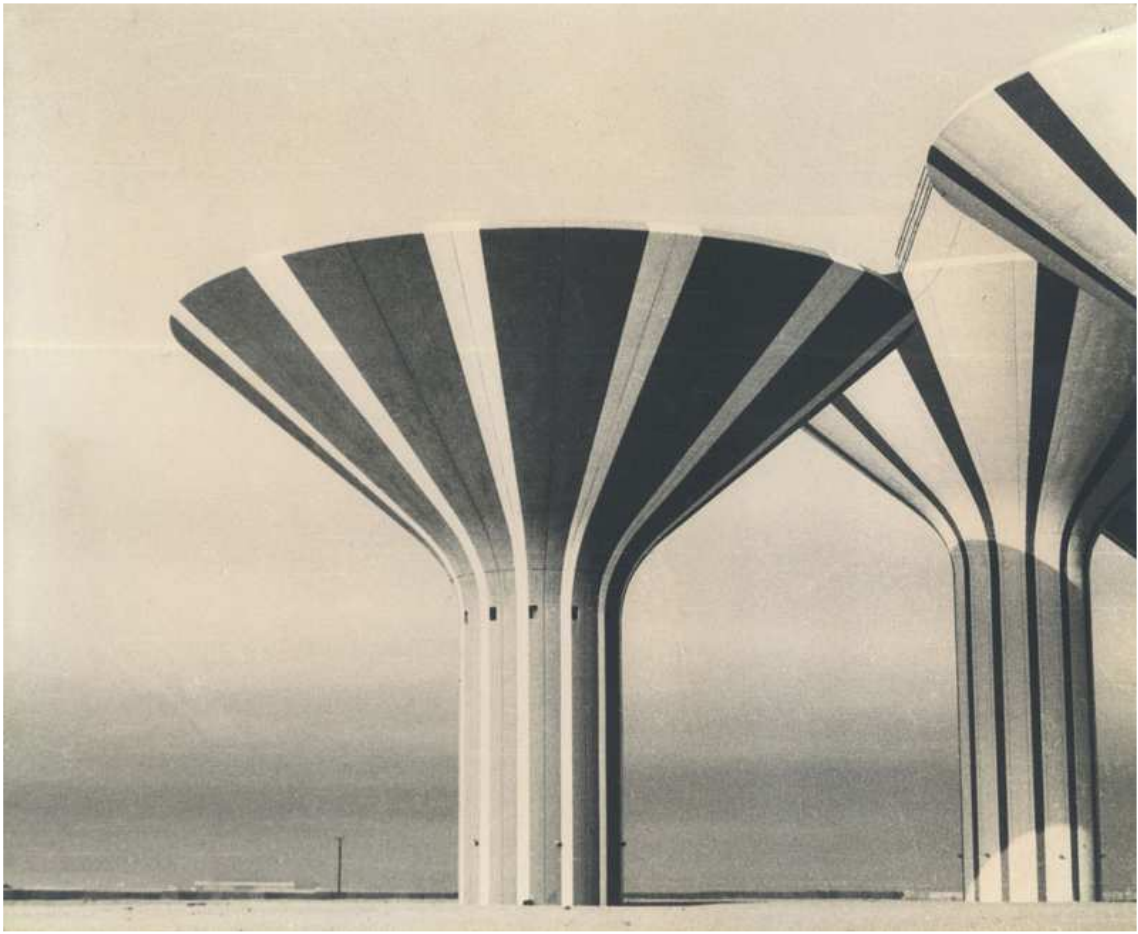
Nasreen Mohamed

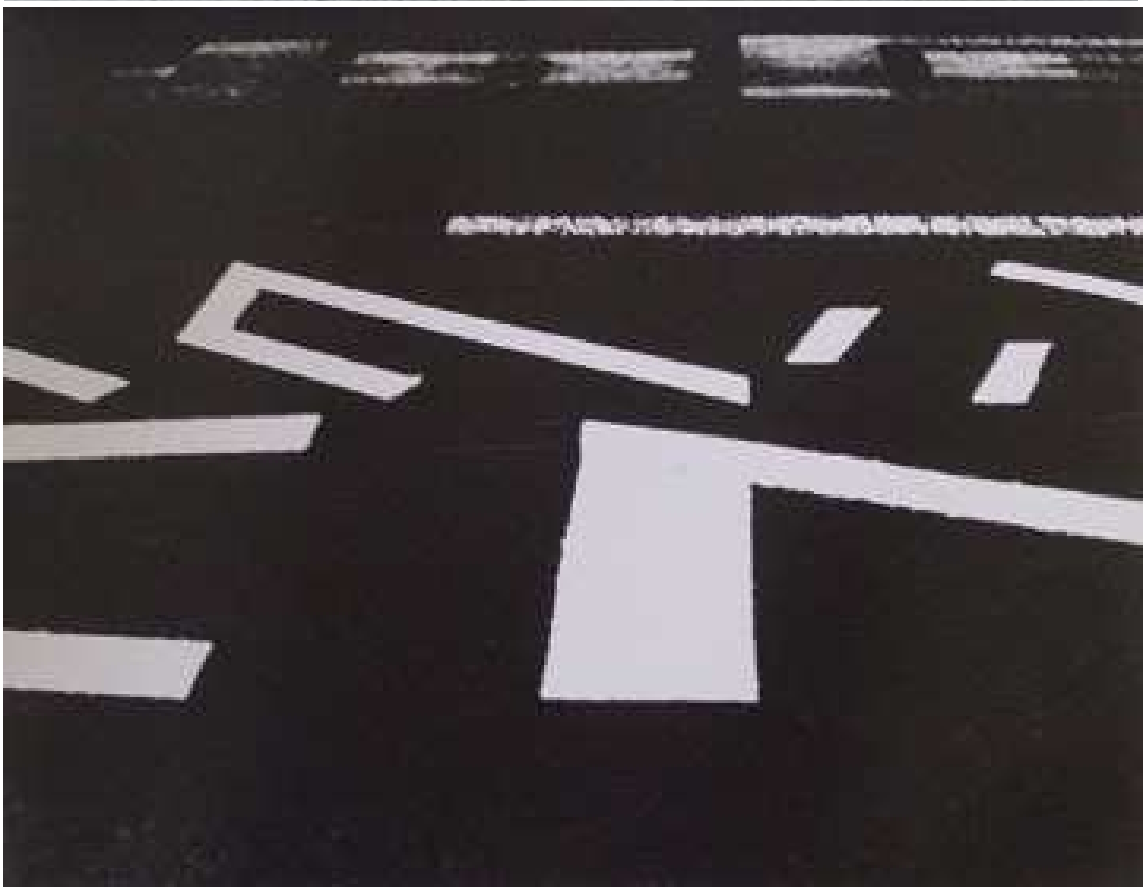
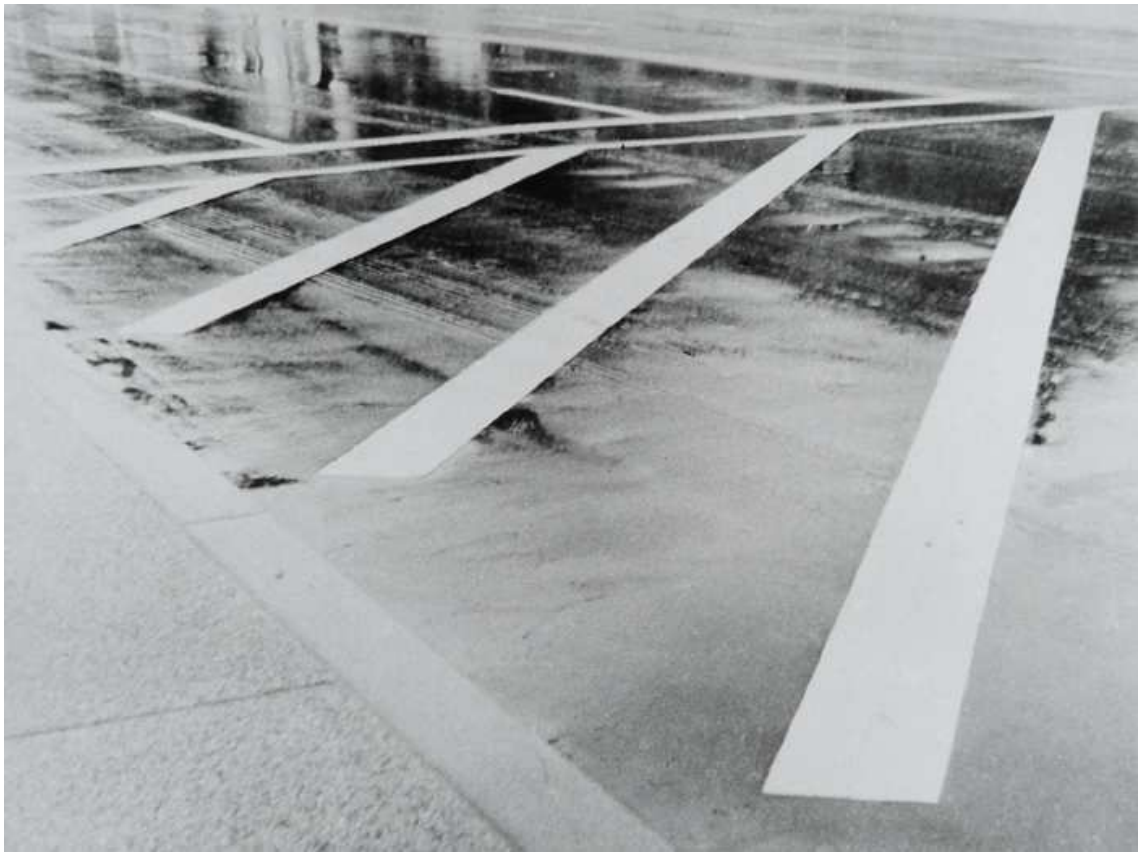


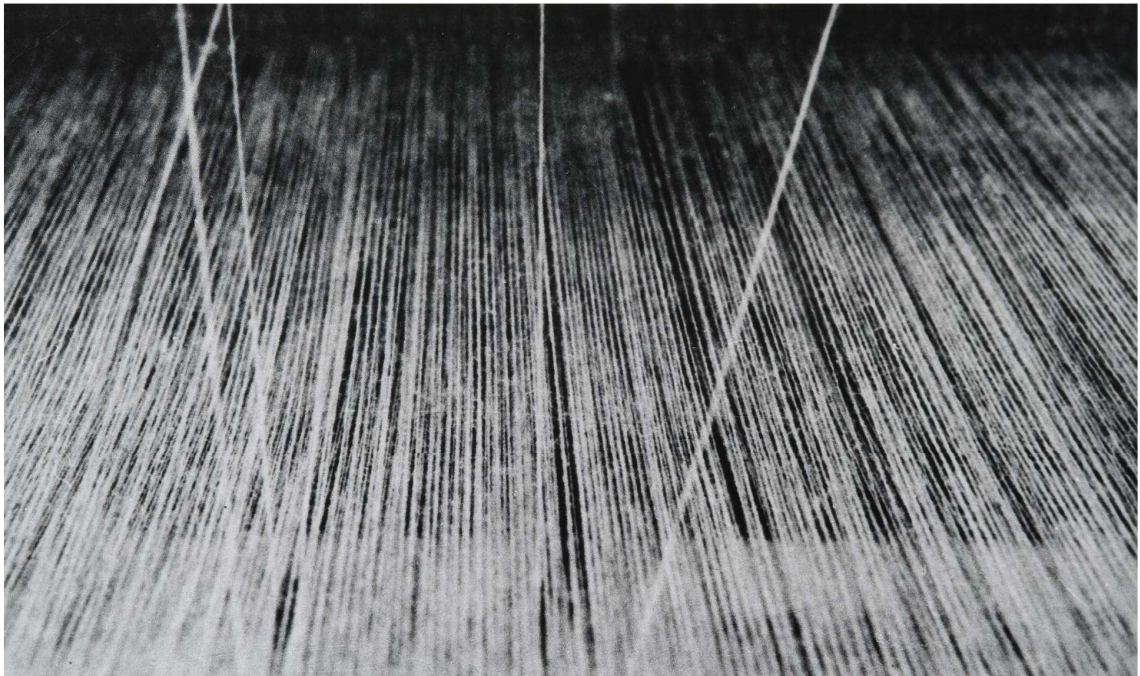
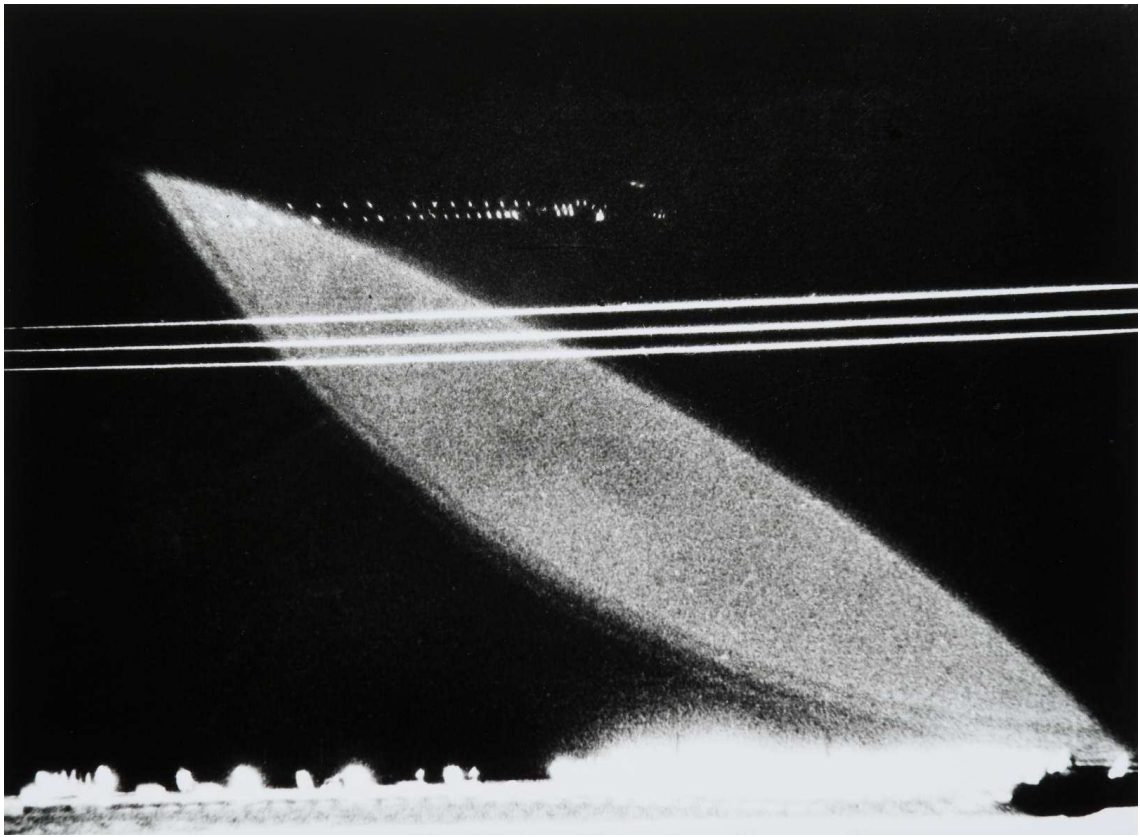






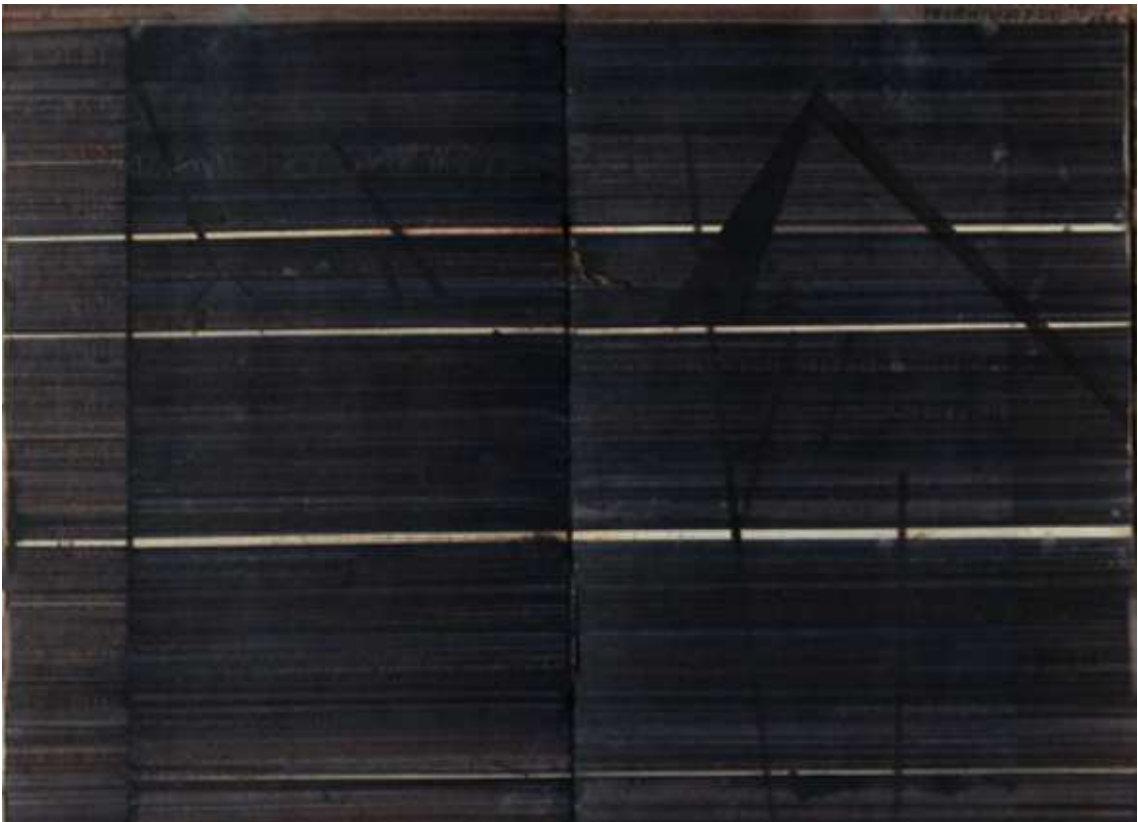








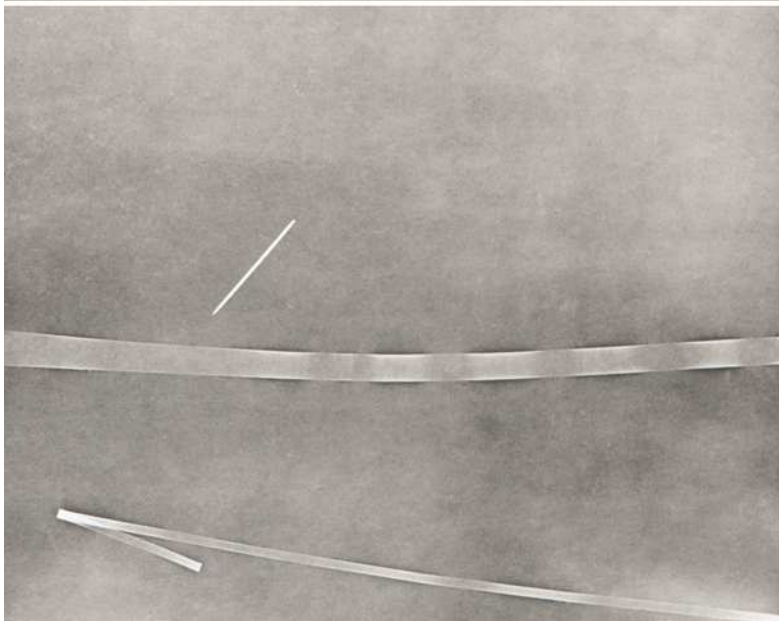
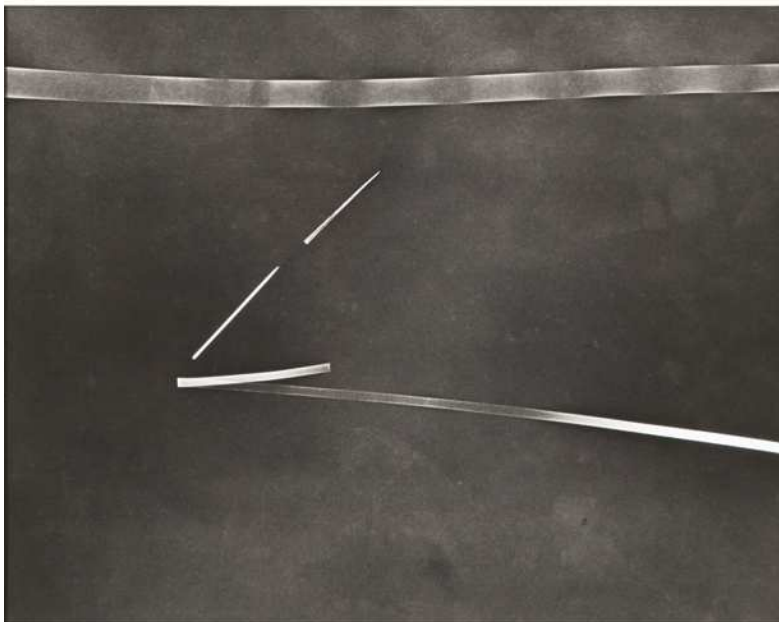
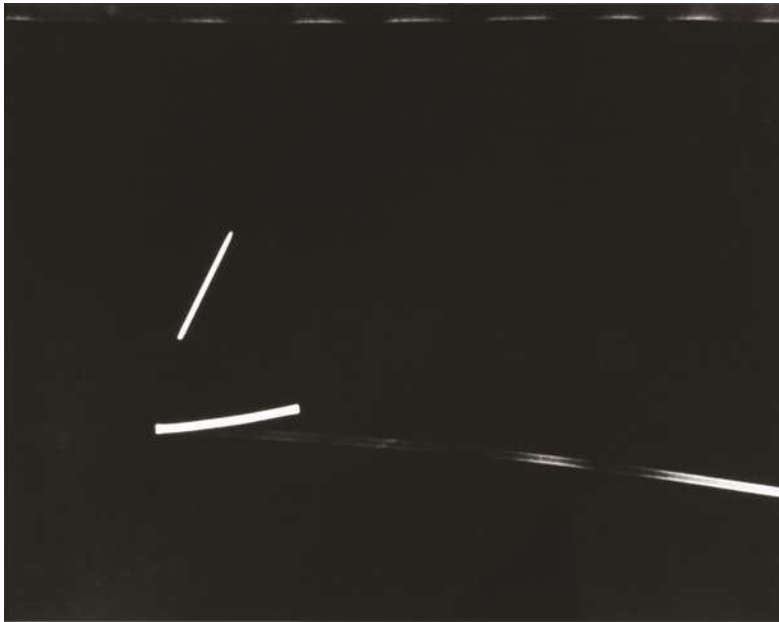


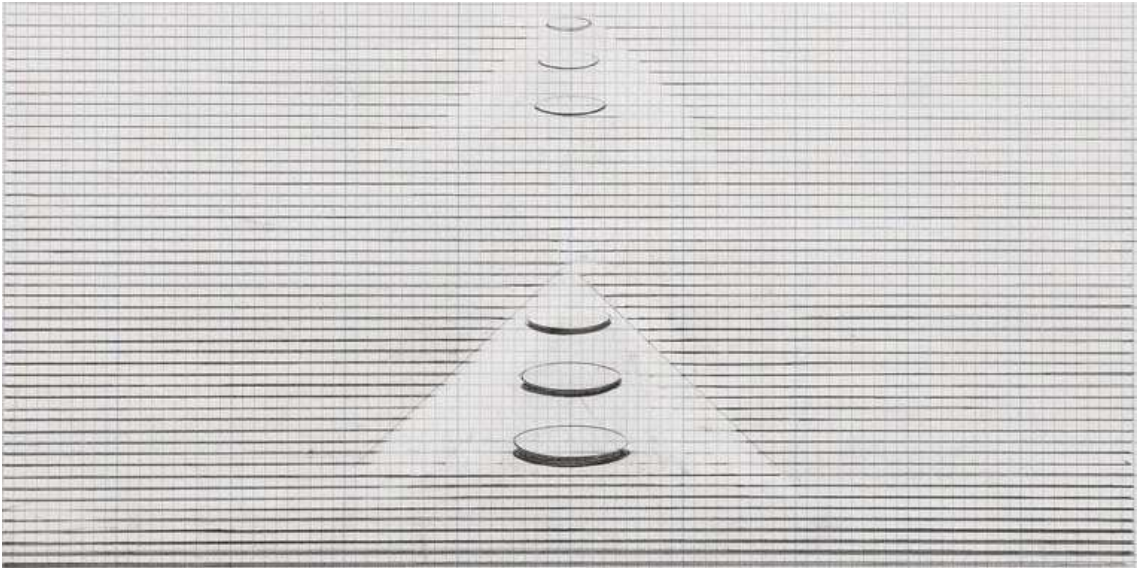
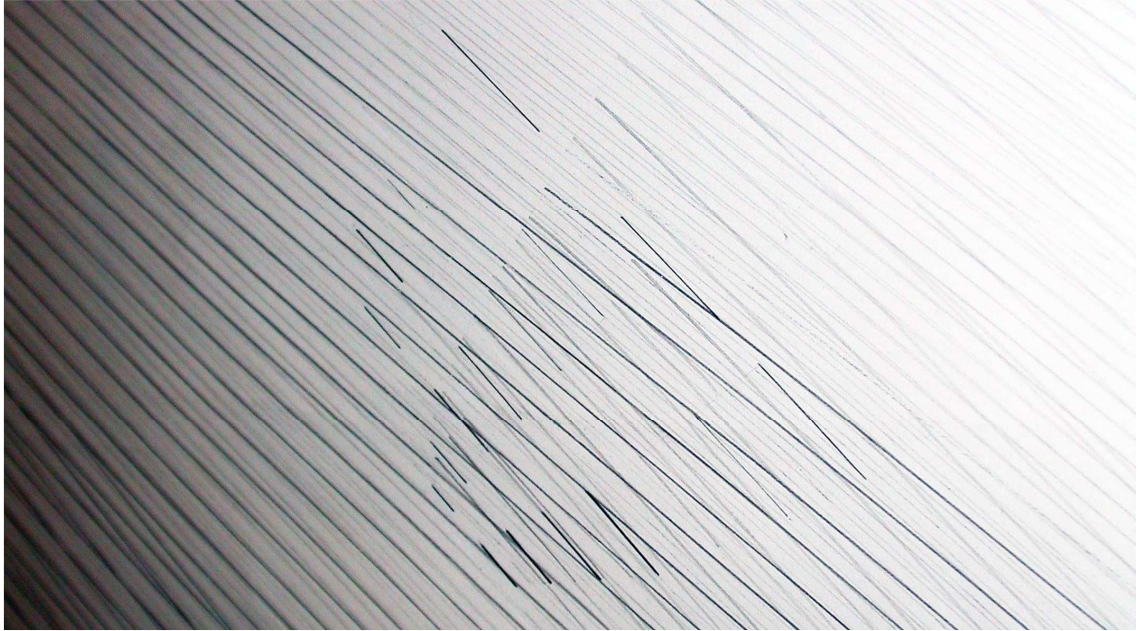


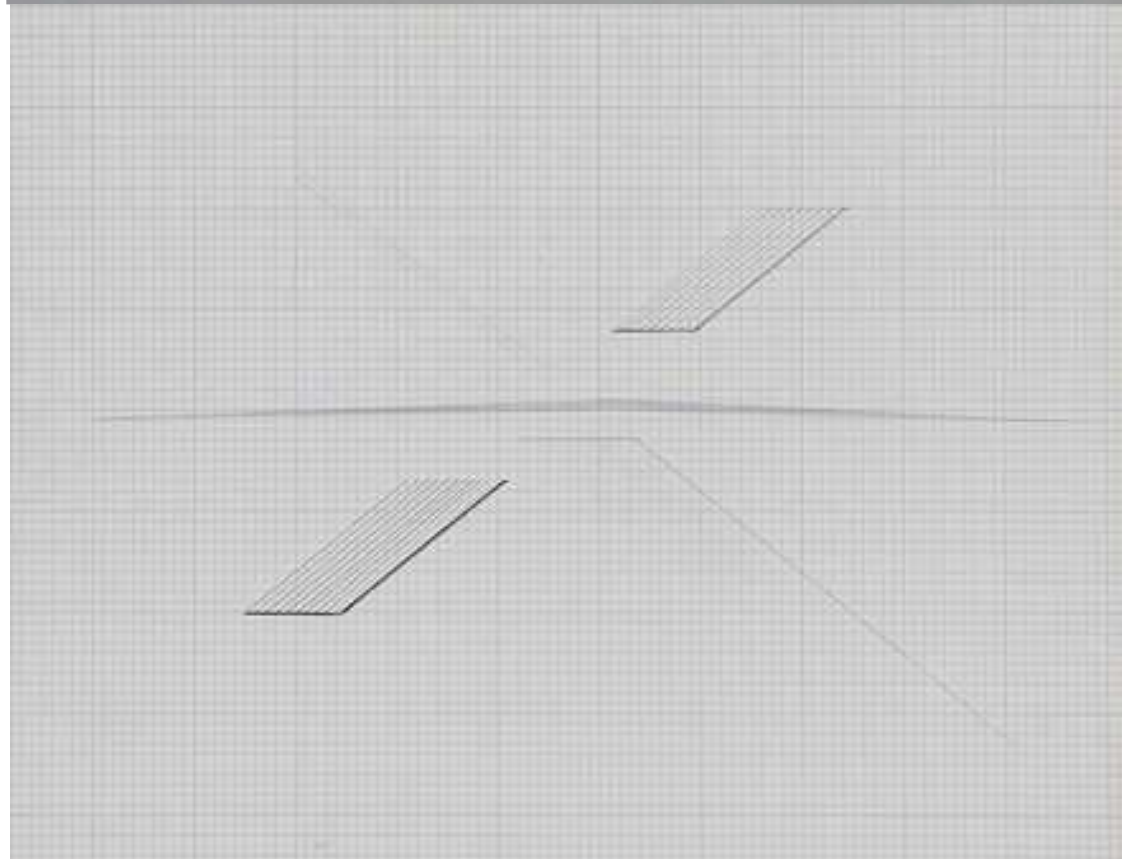


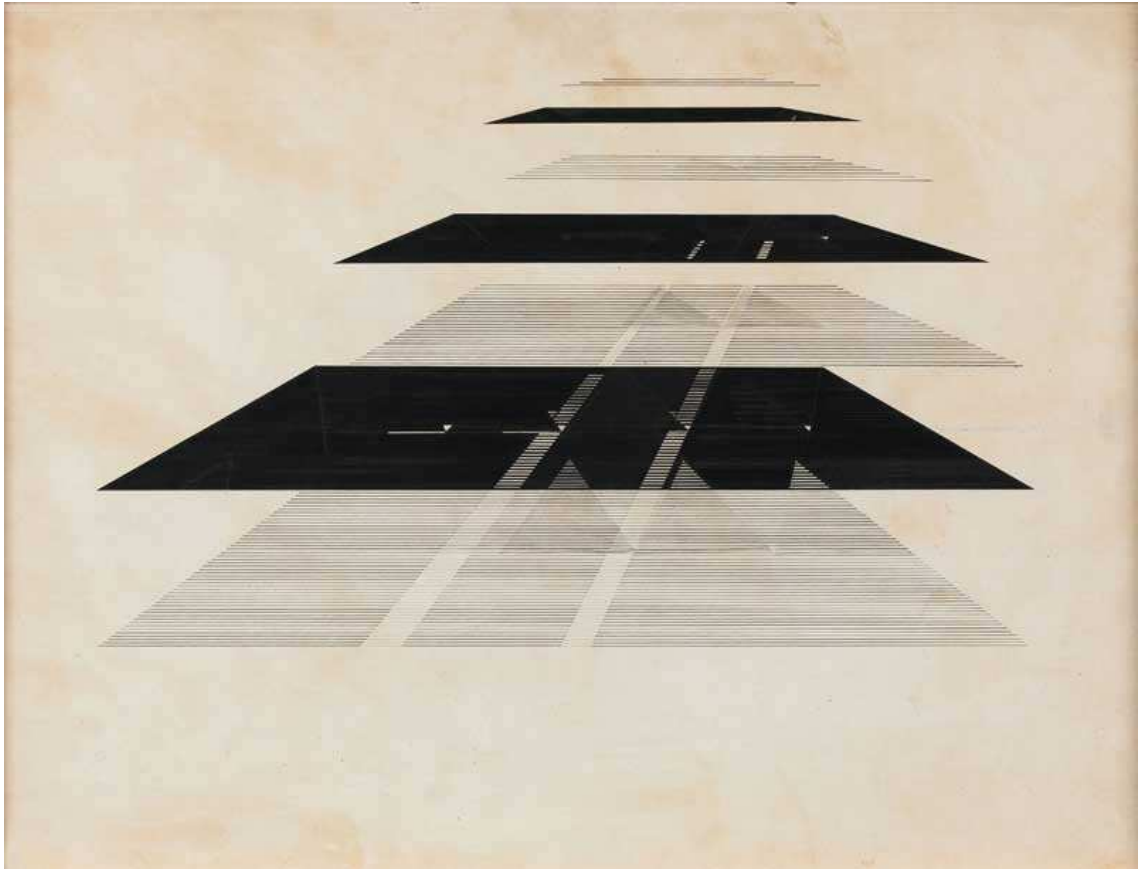


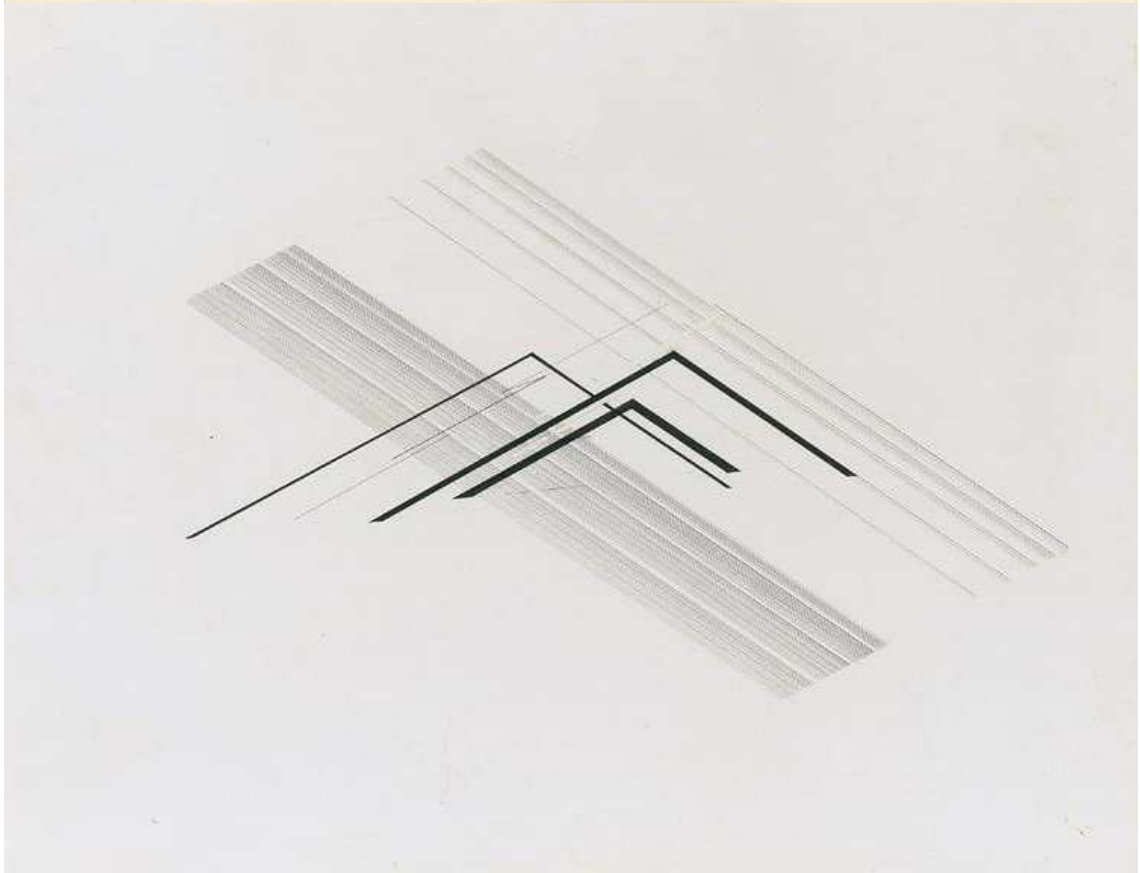
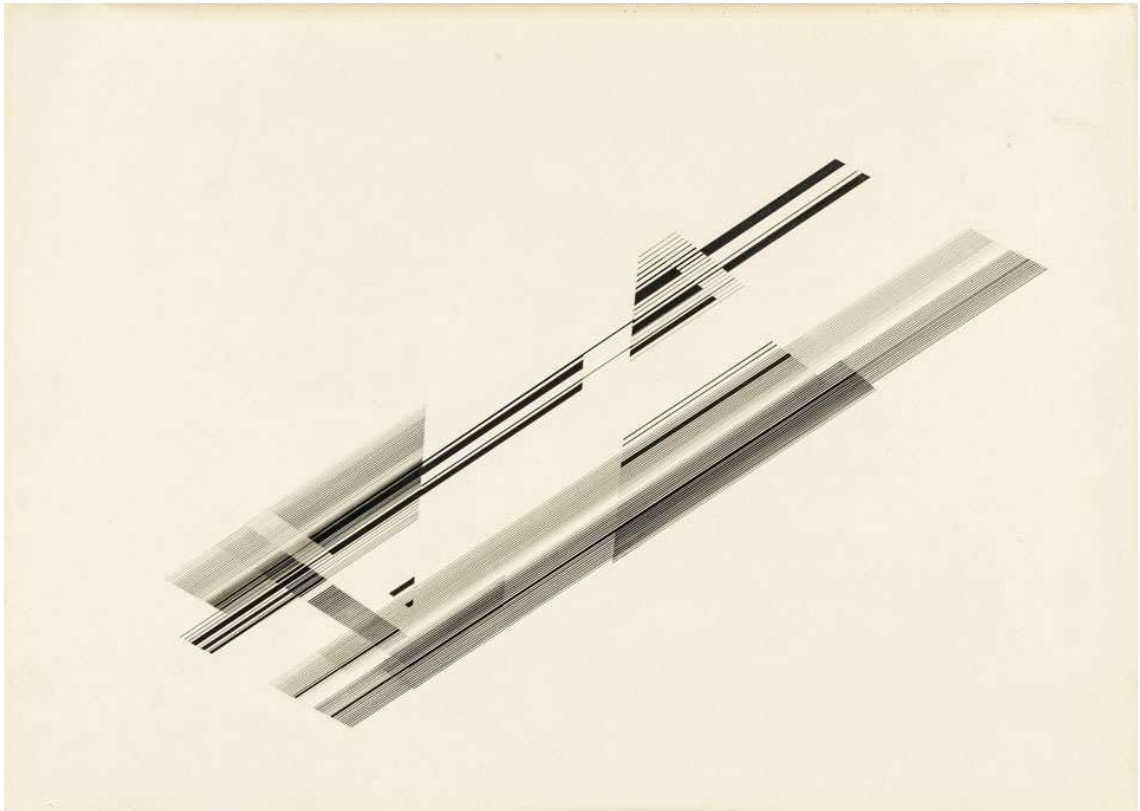


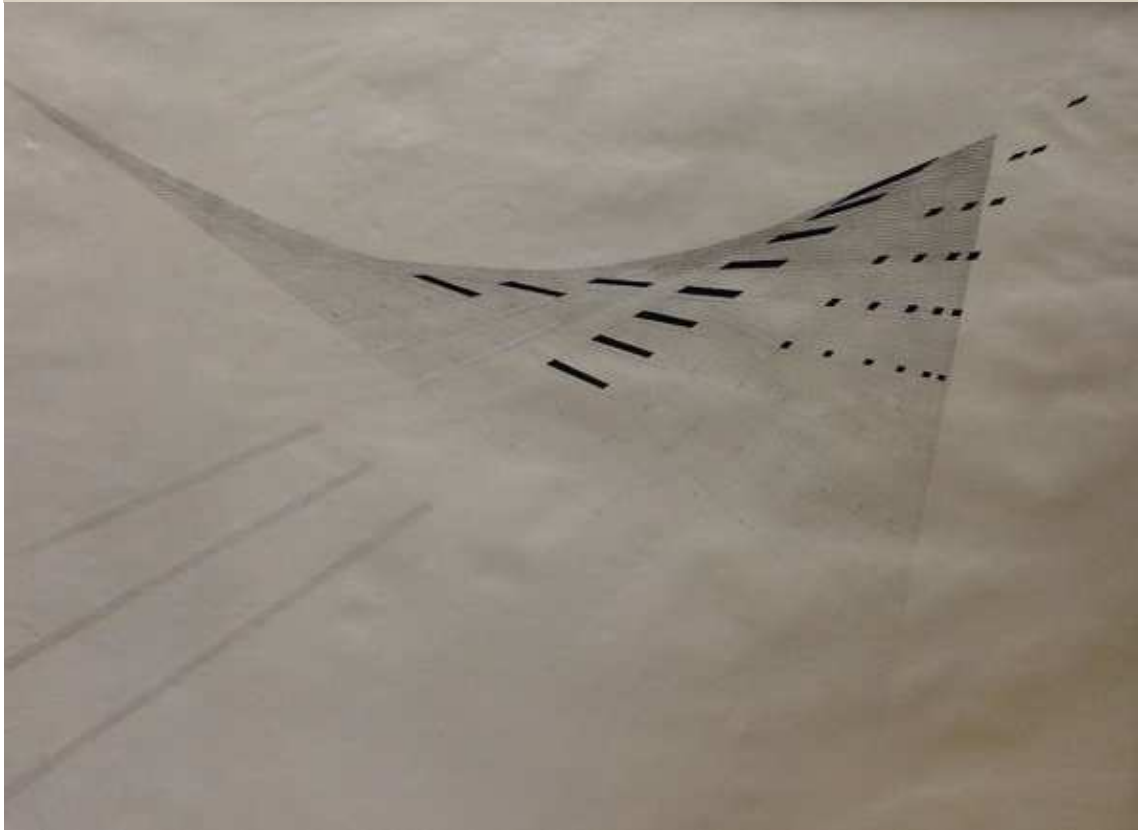
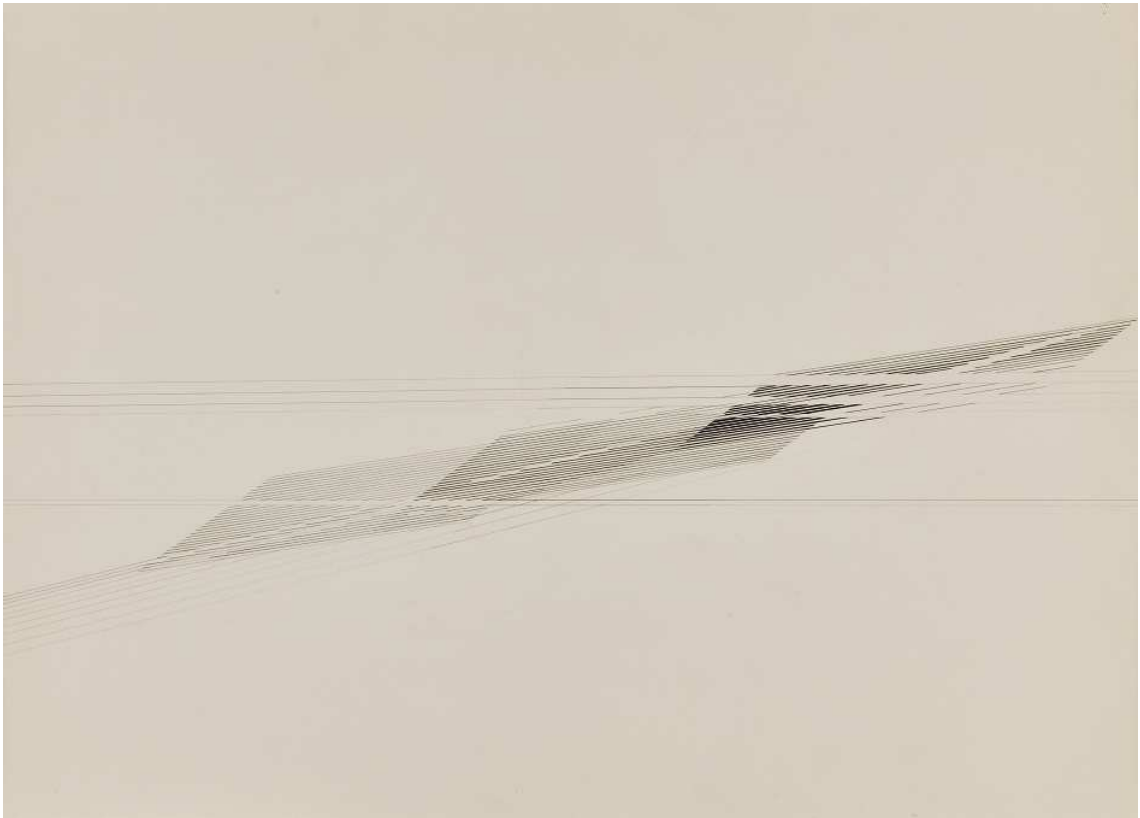


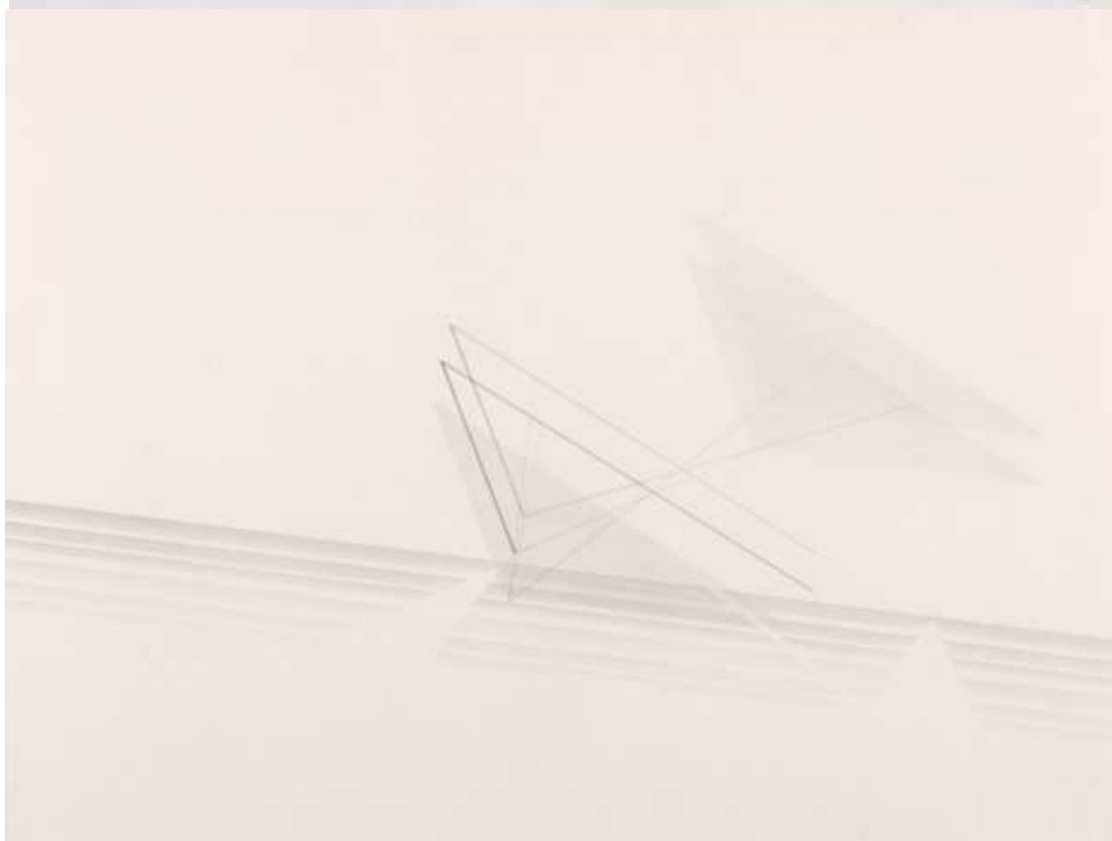


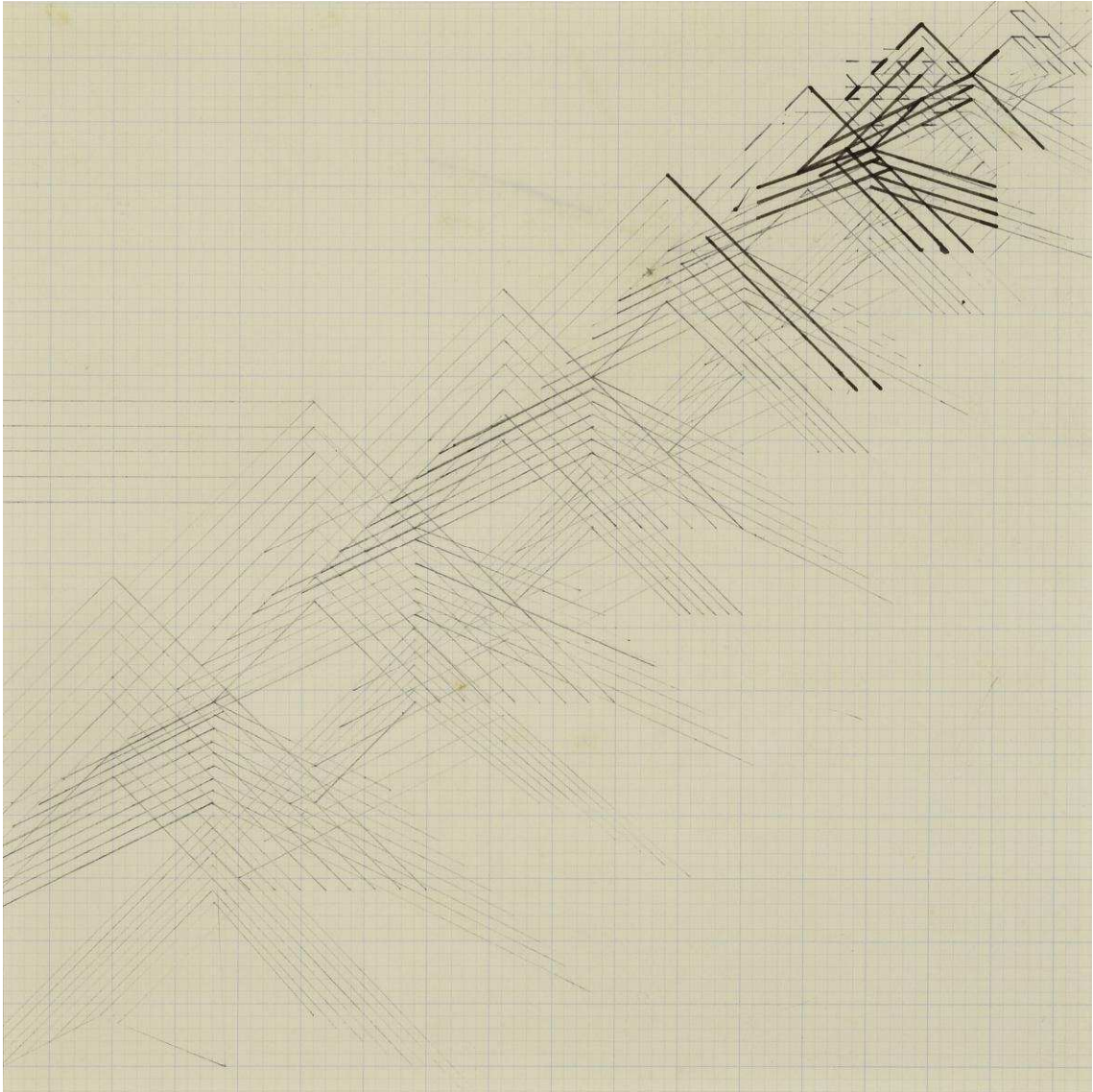




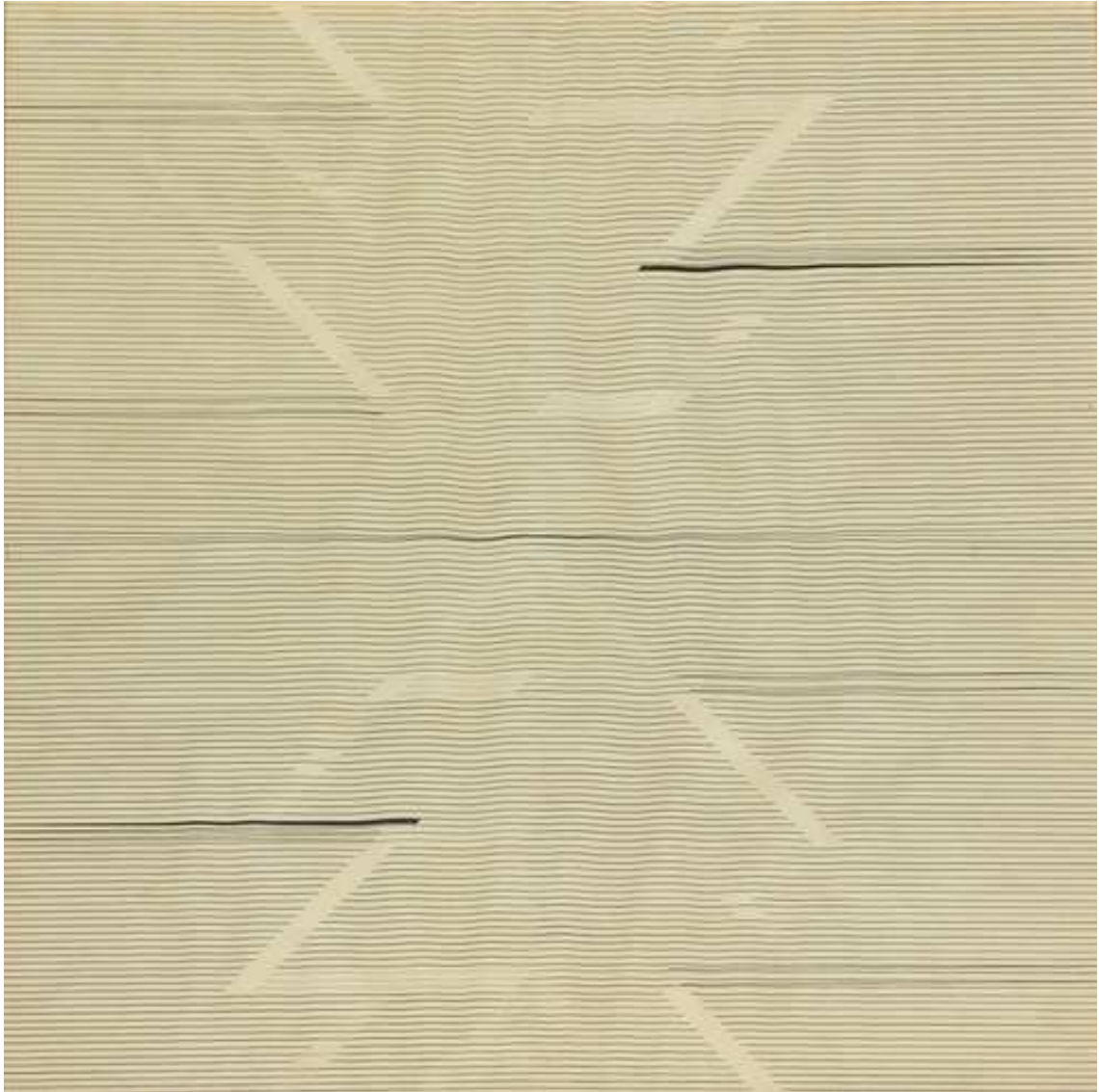


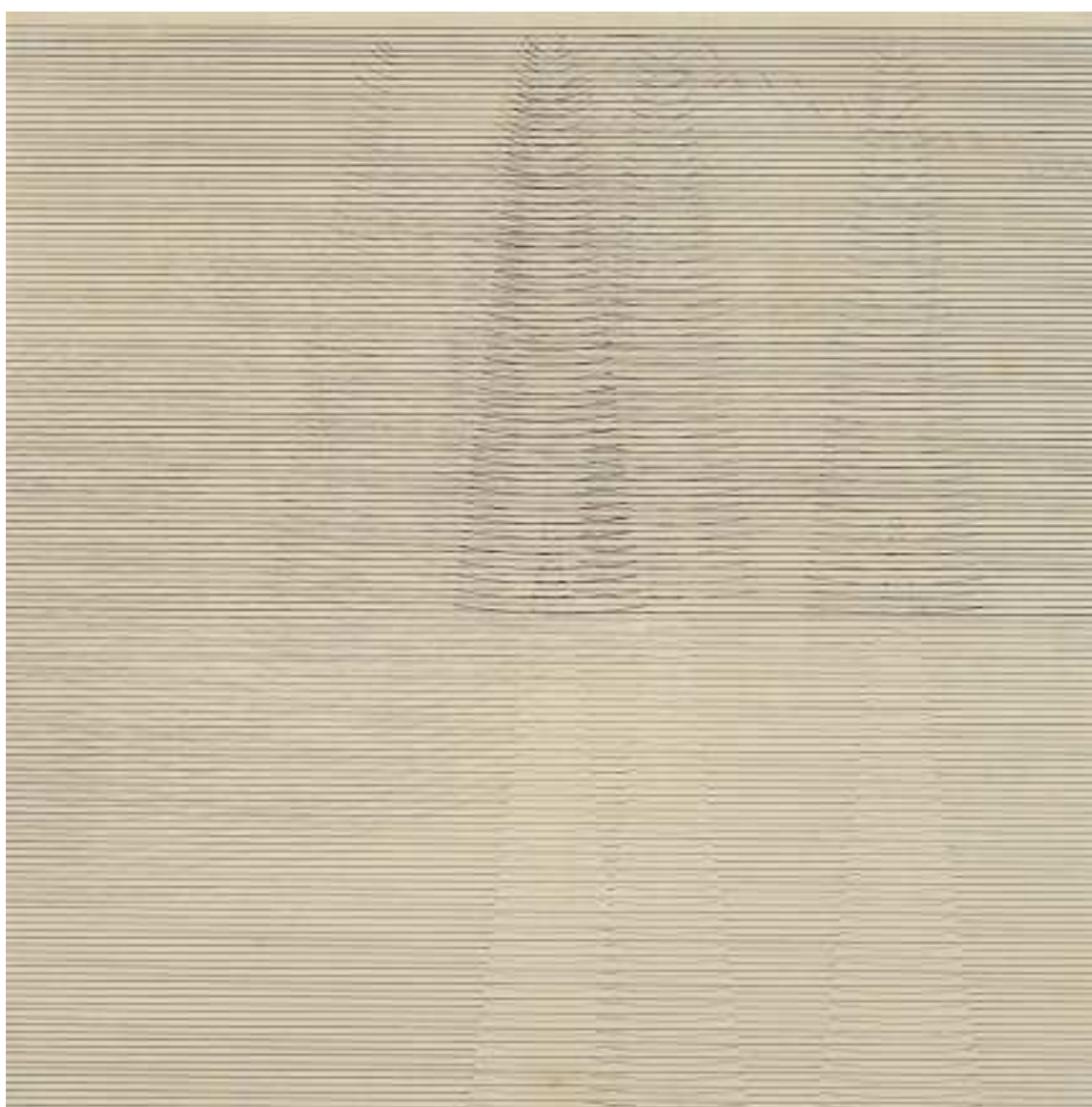








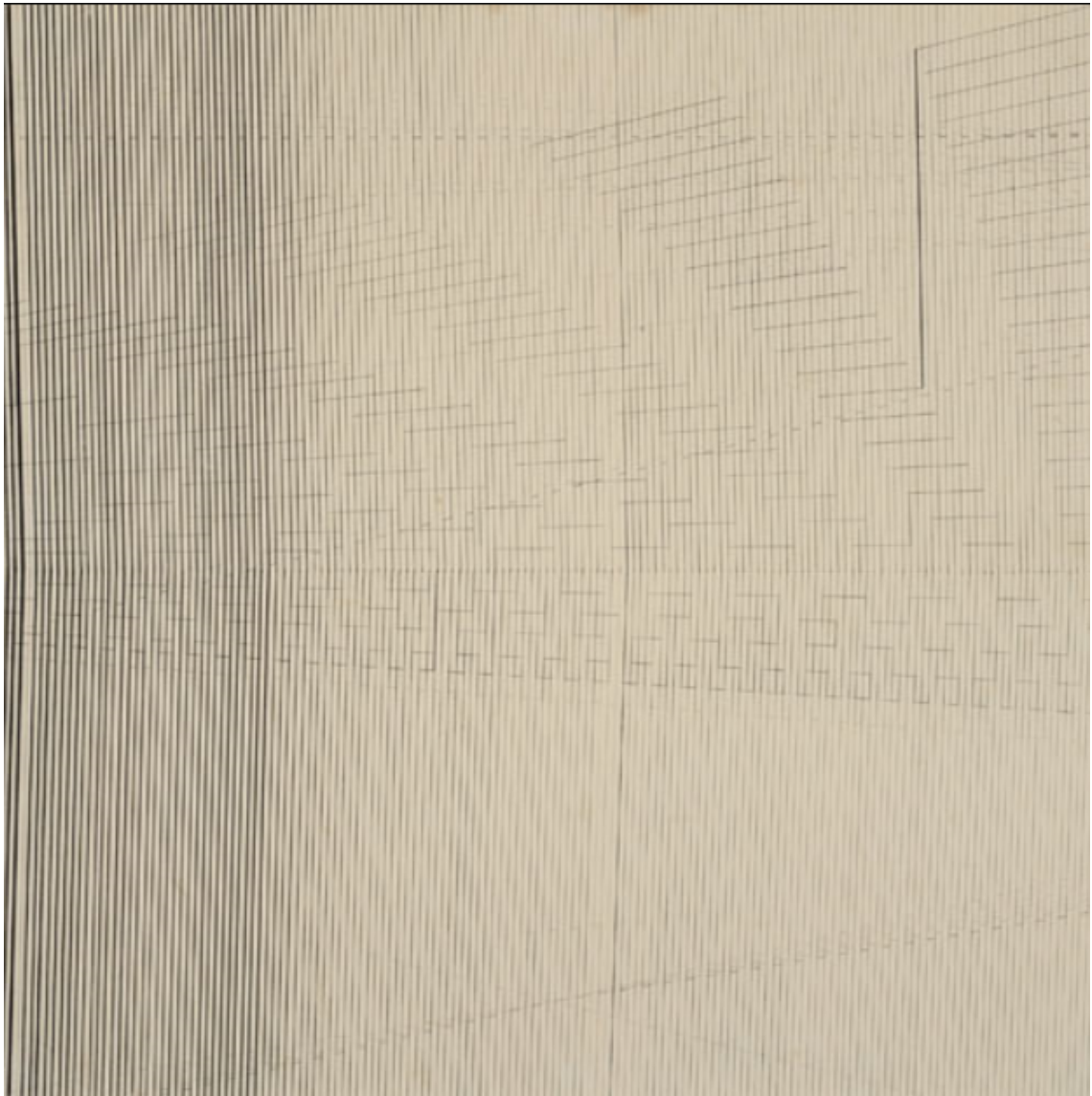






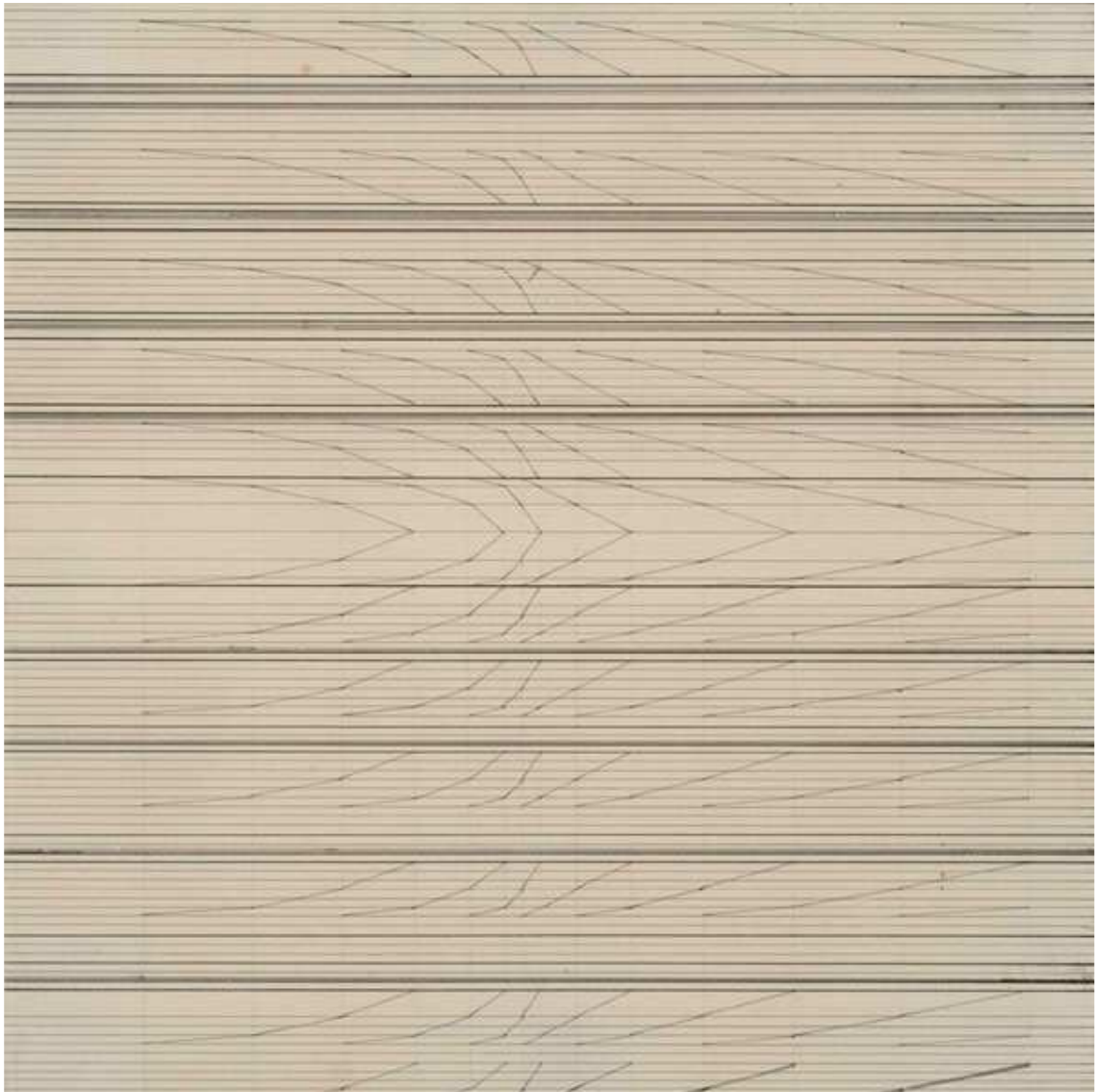


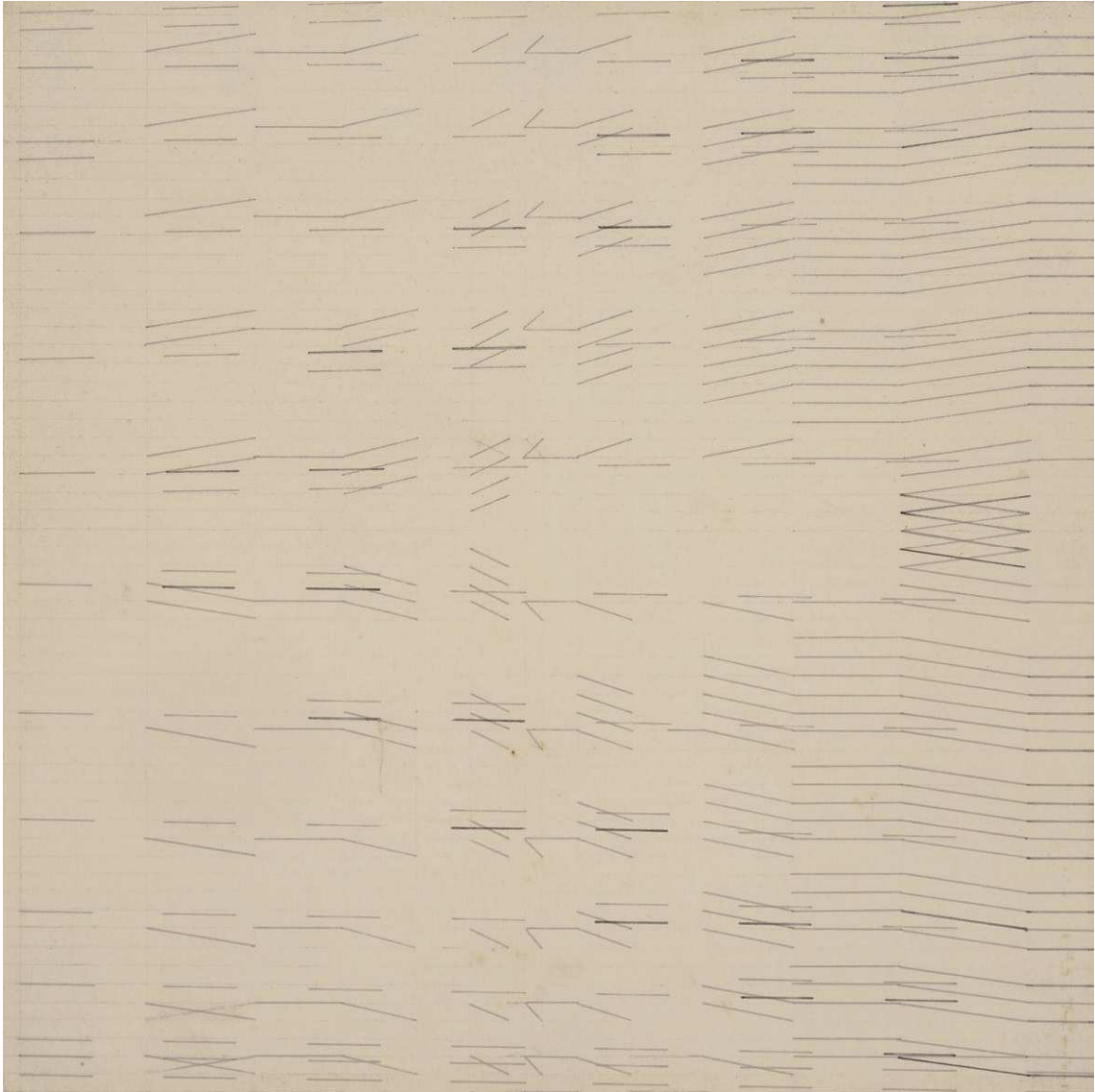


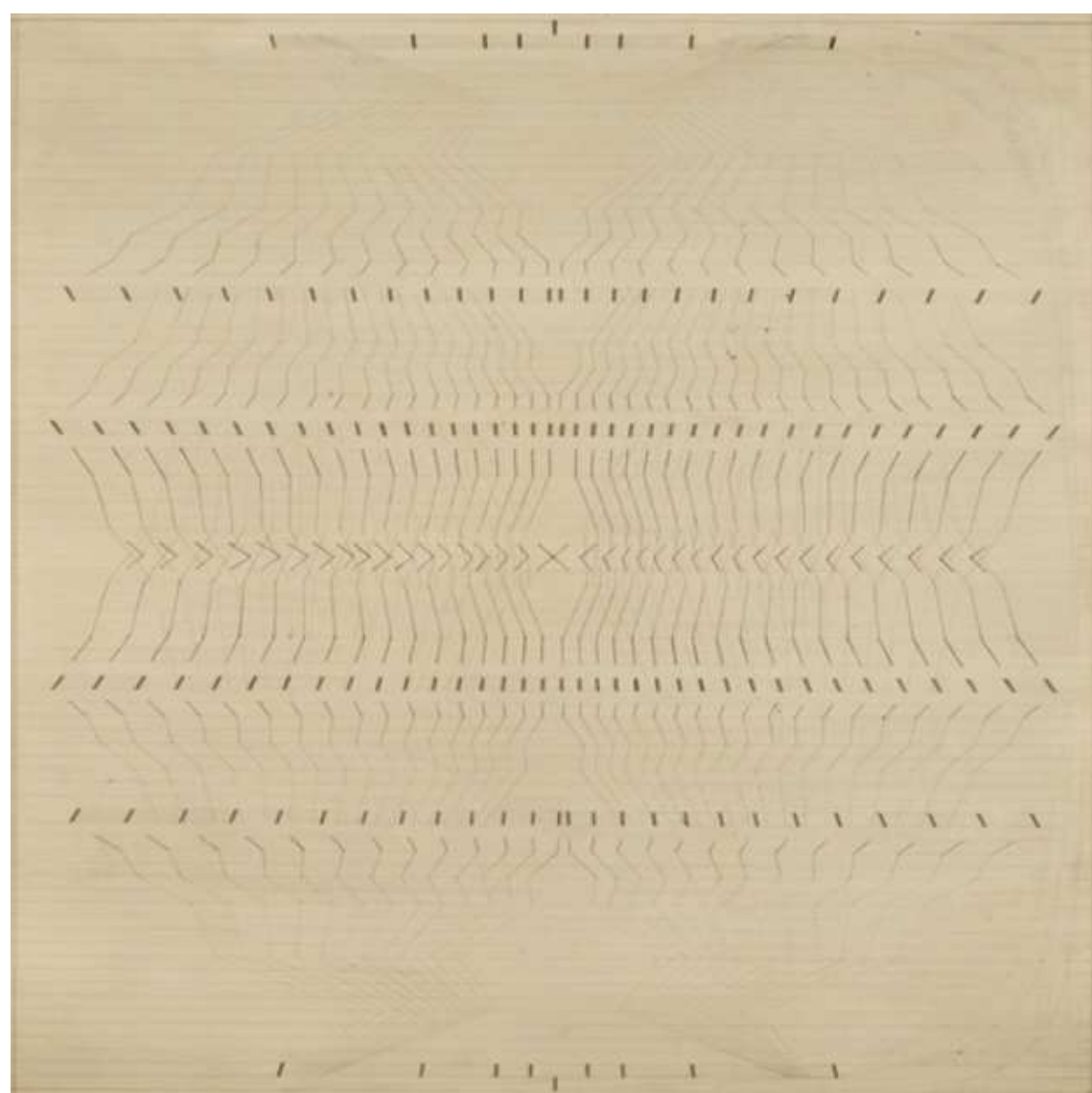




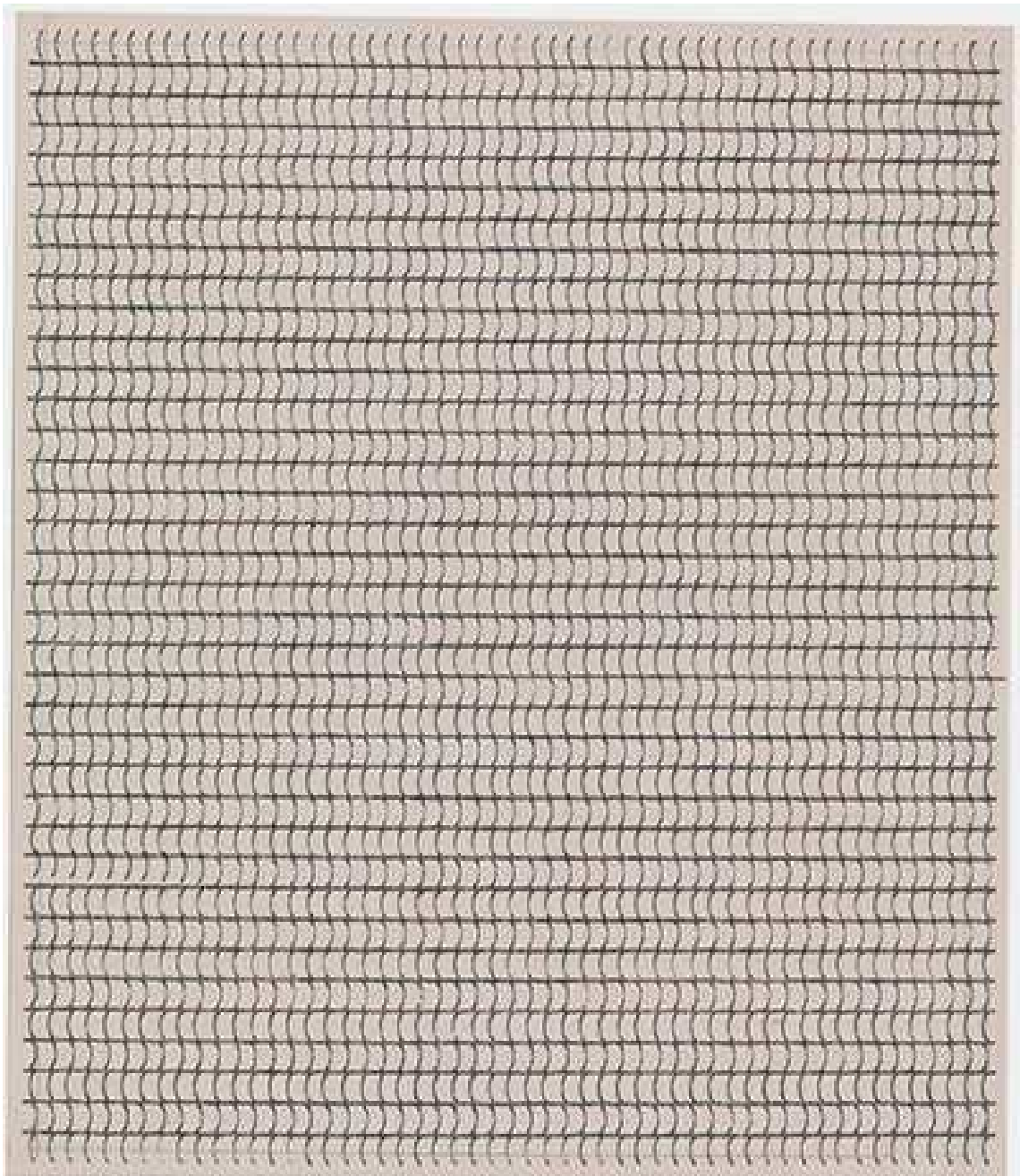














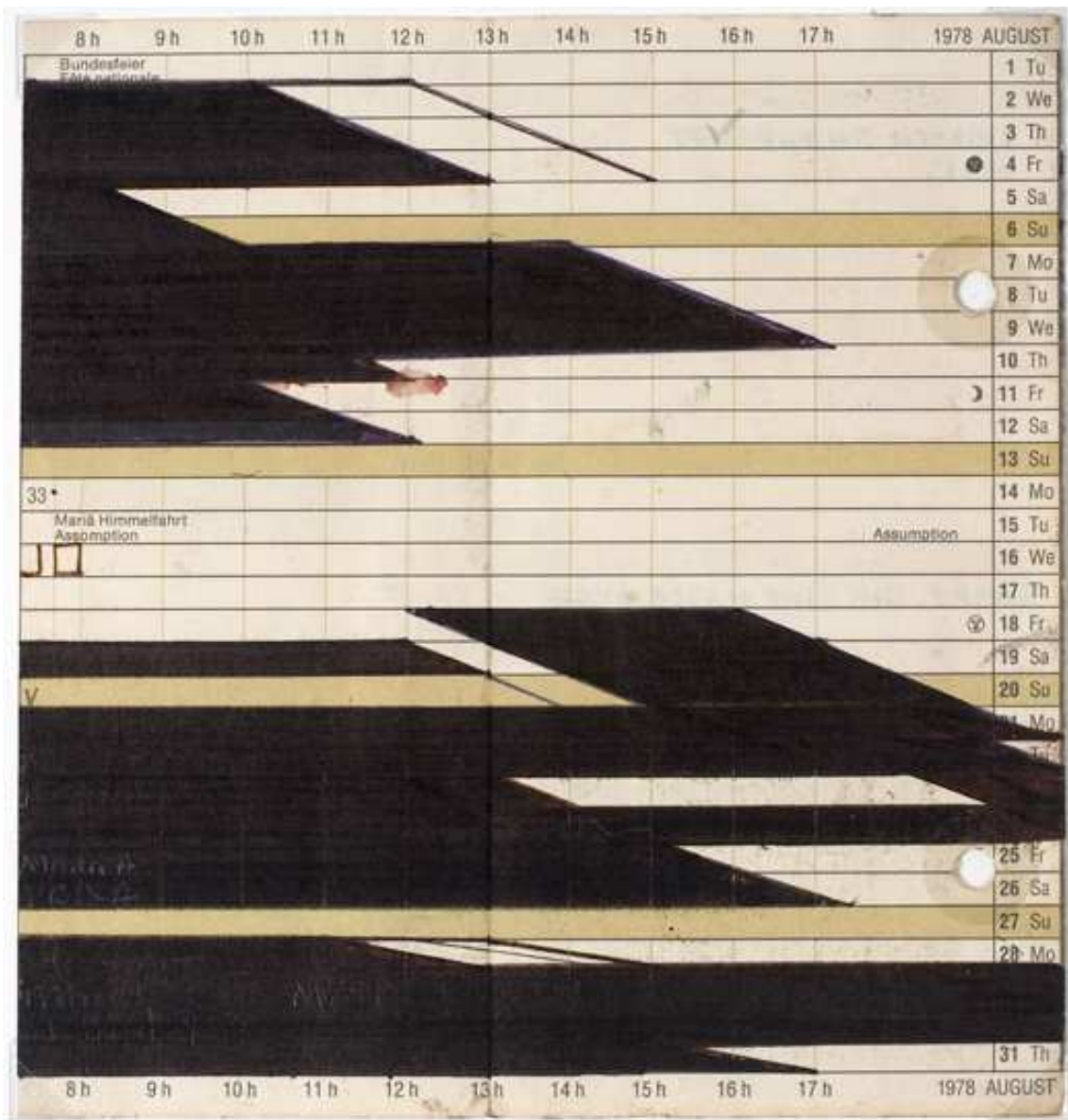












The Drawing Center's

DRAWING PAPERS

NASREEN MOHAMED

Lines among Lines

Matt Niebuhr





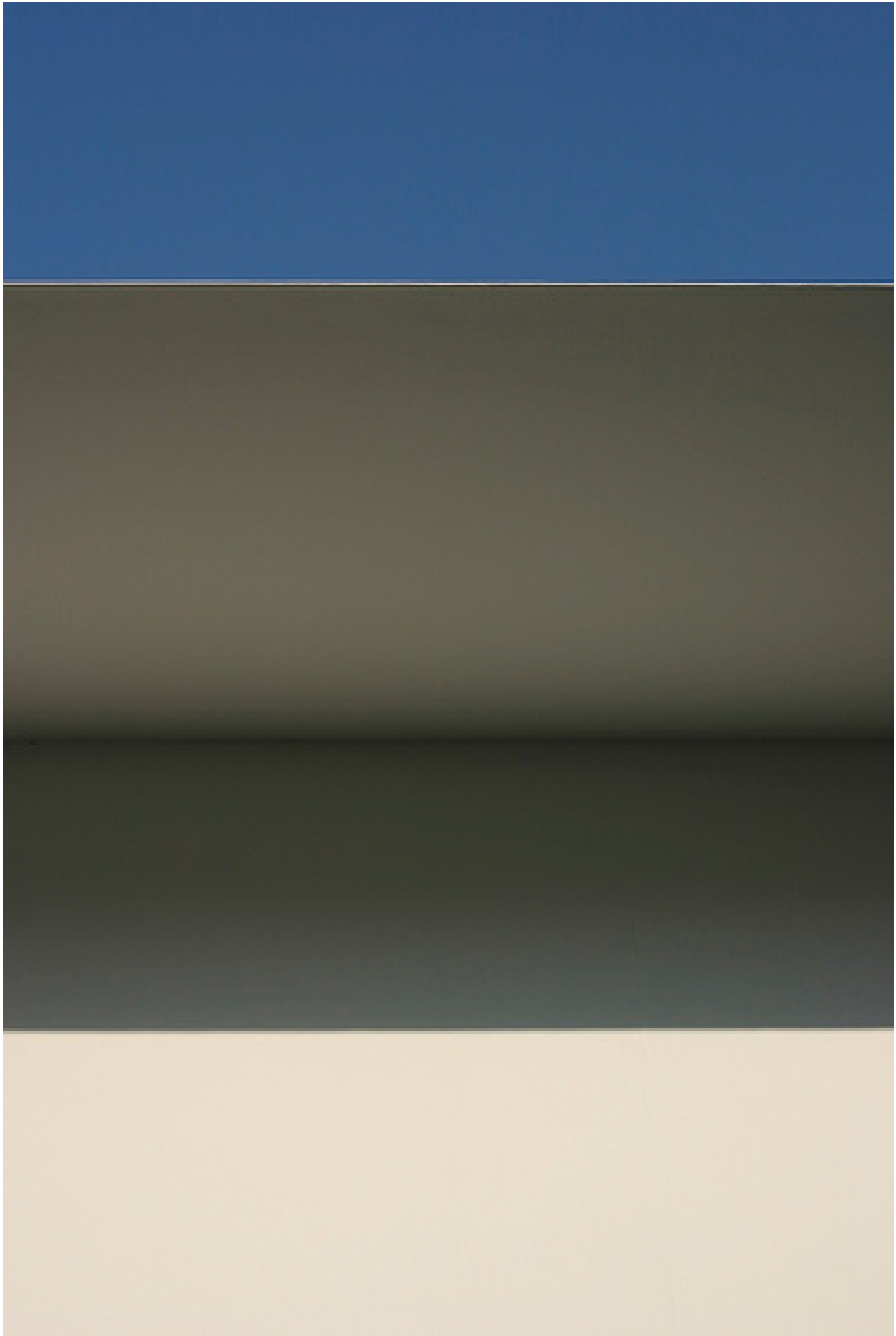






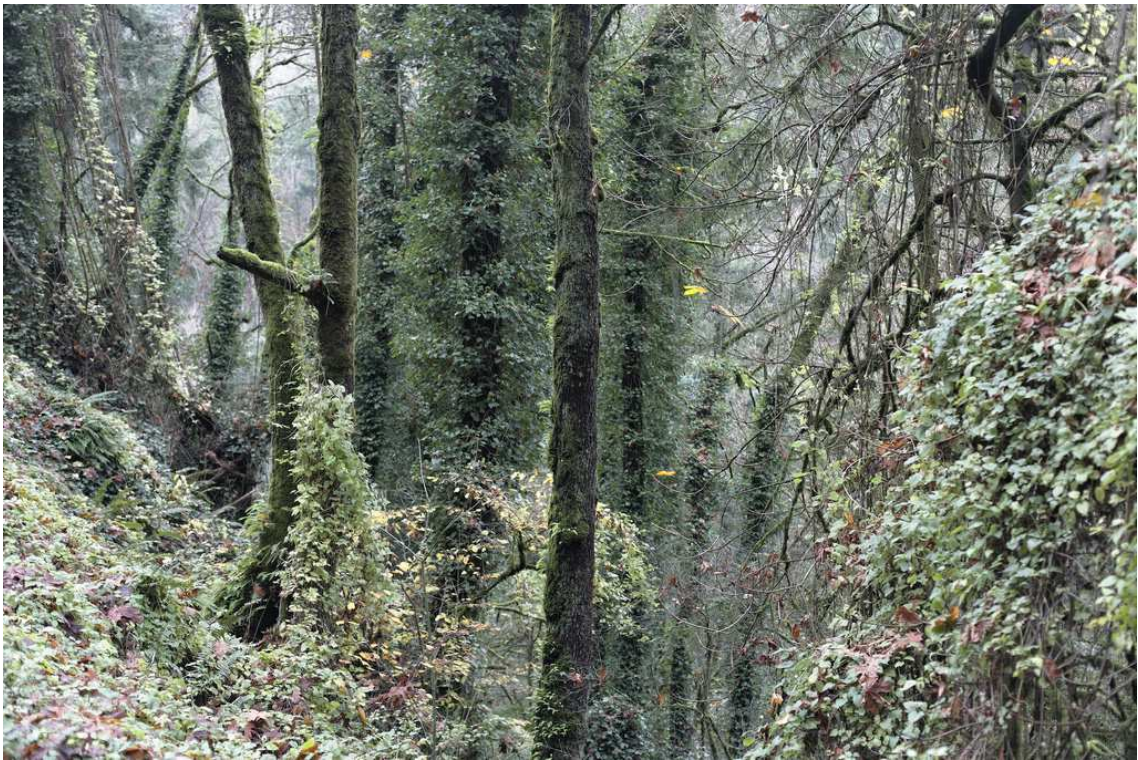








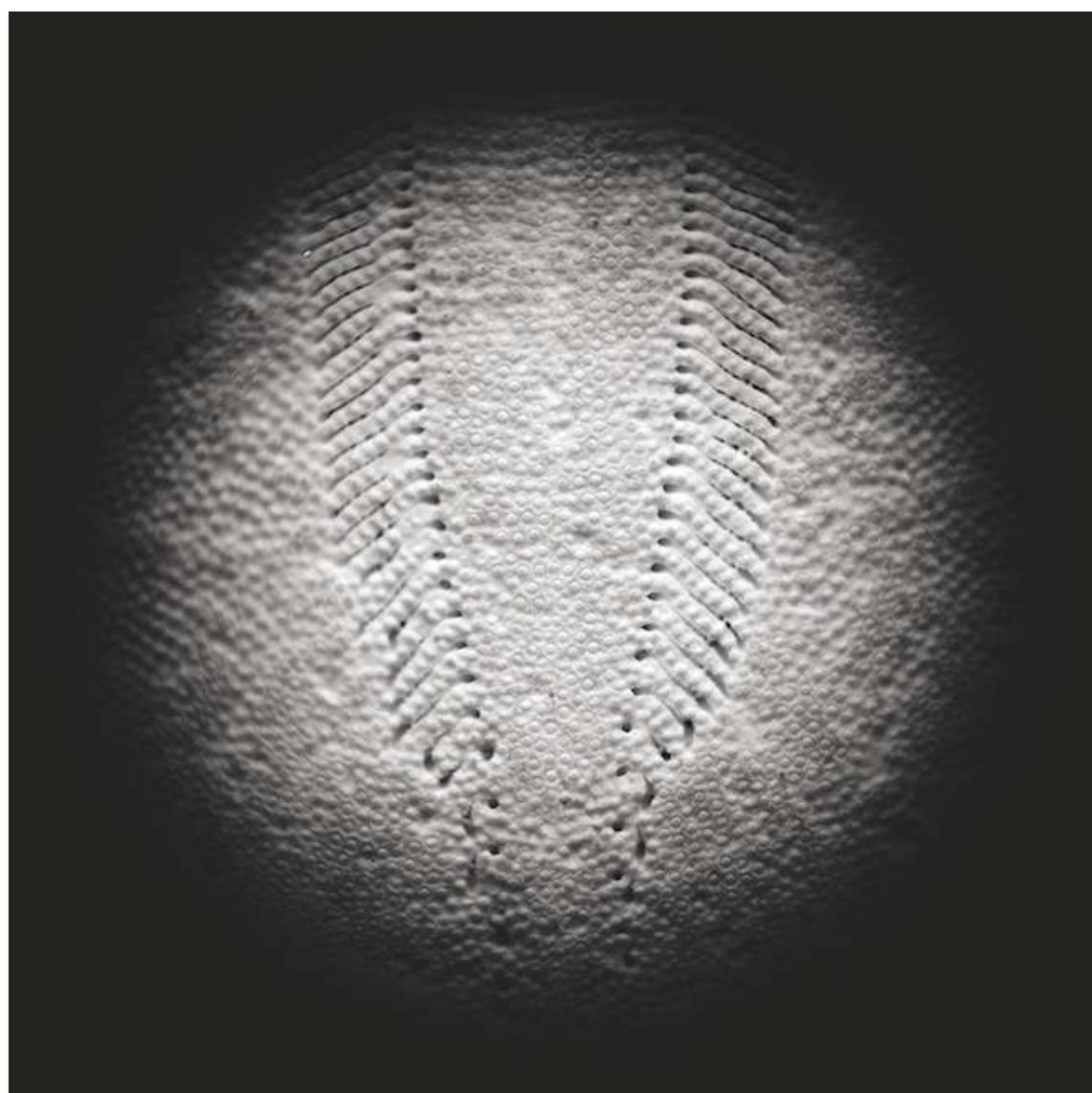










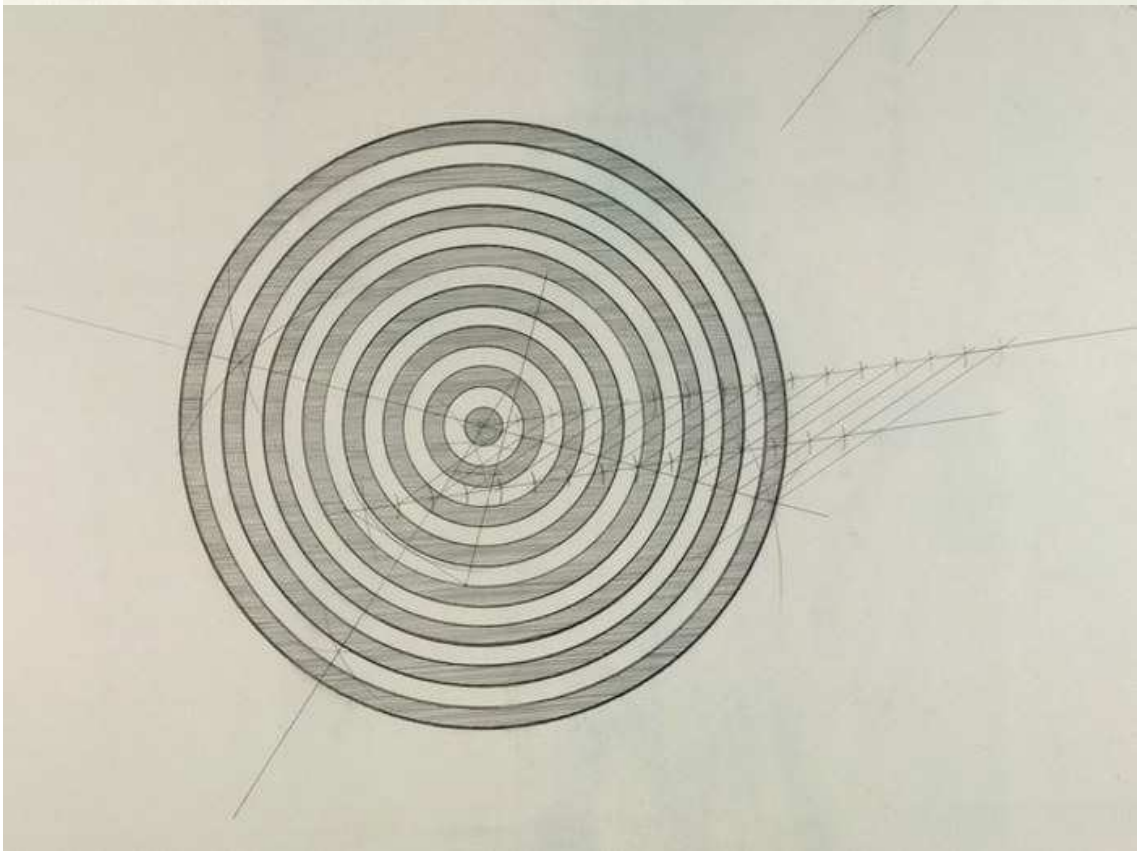
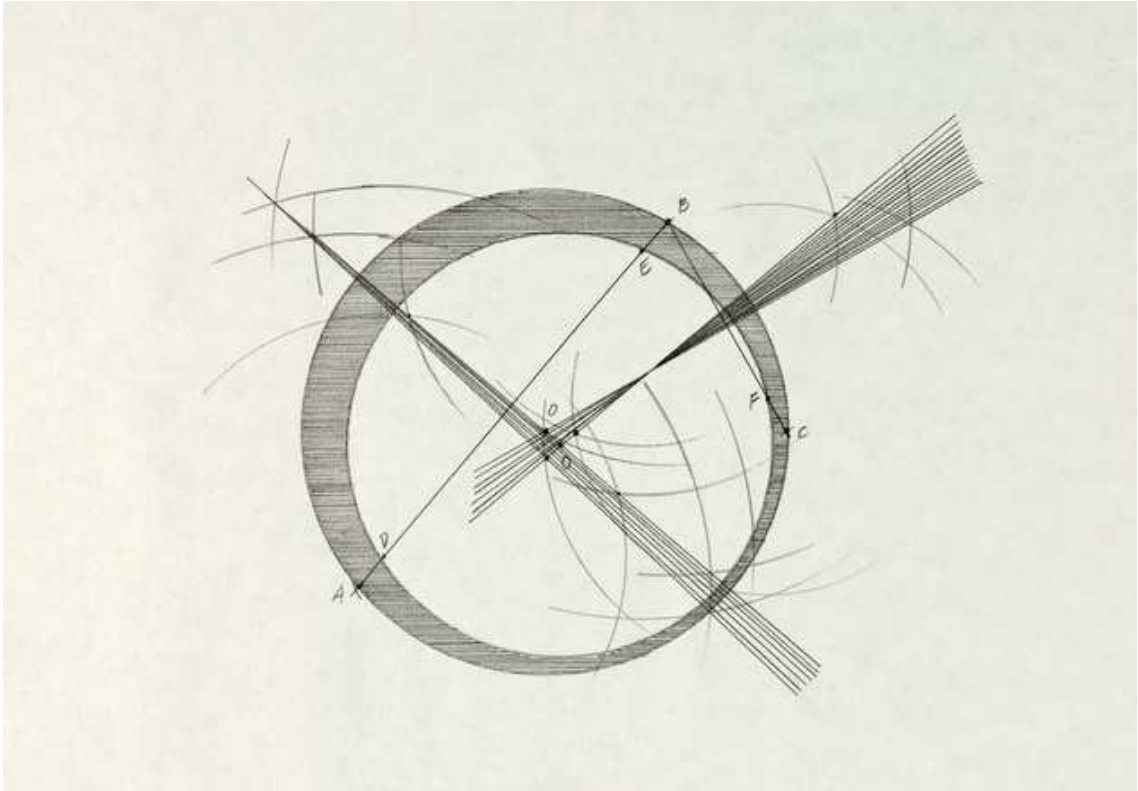


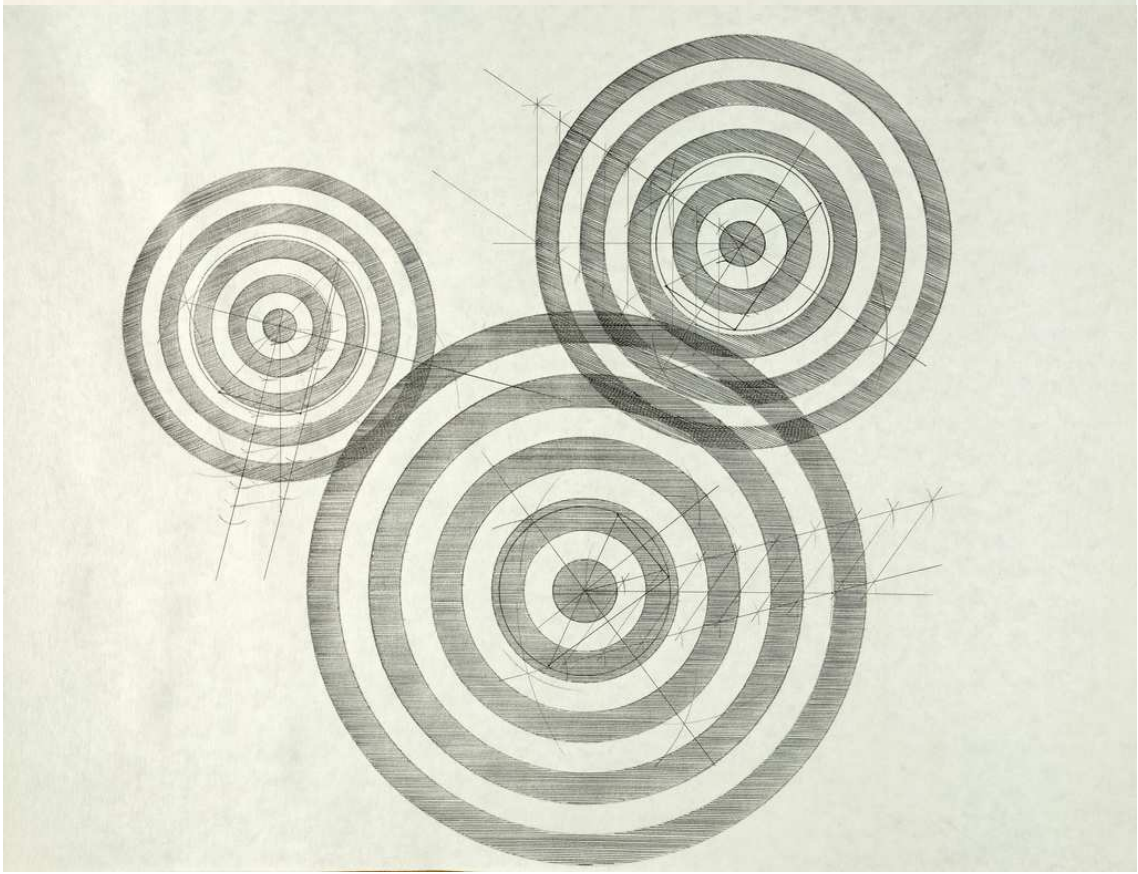
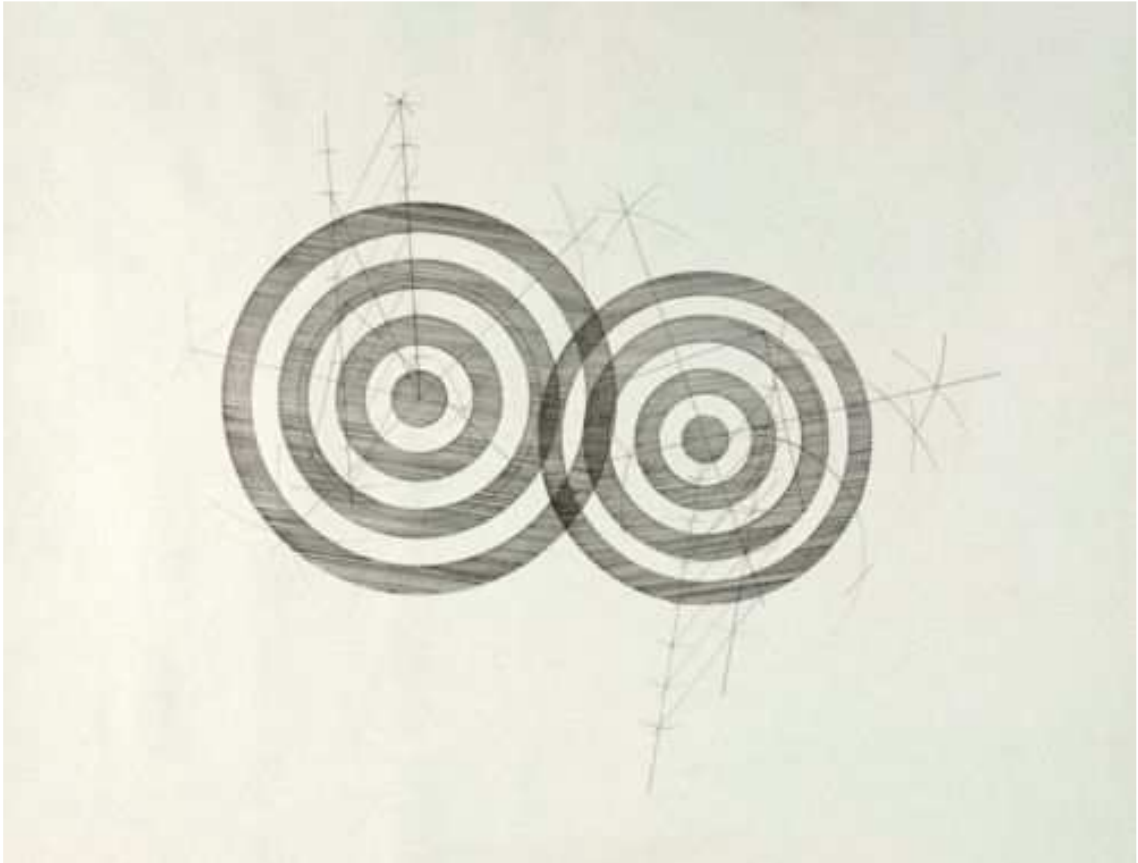


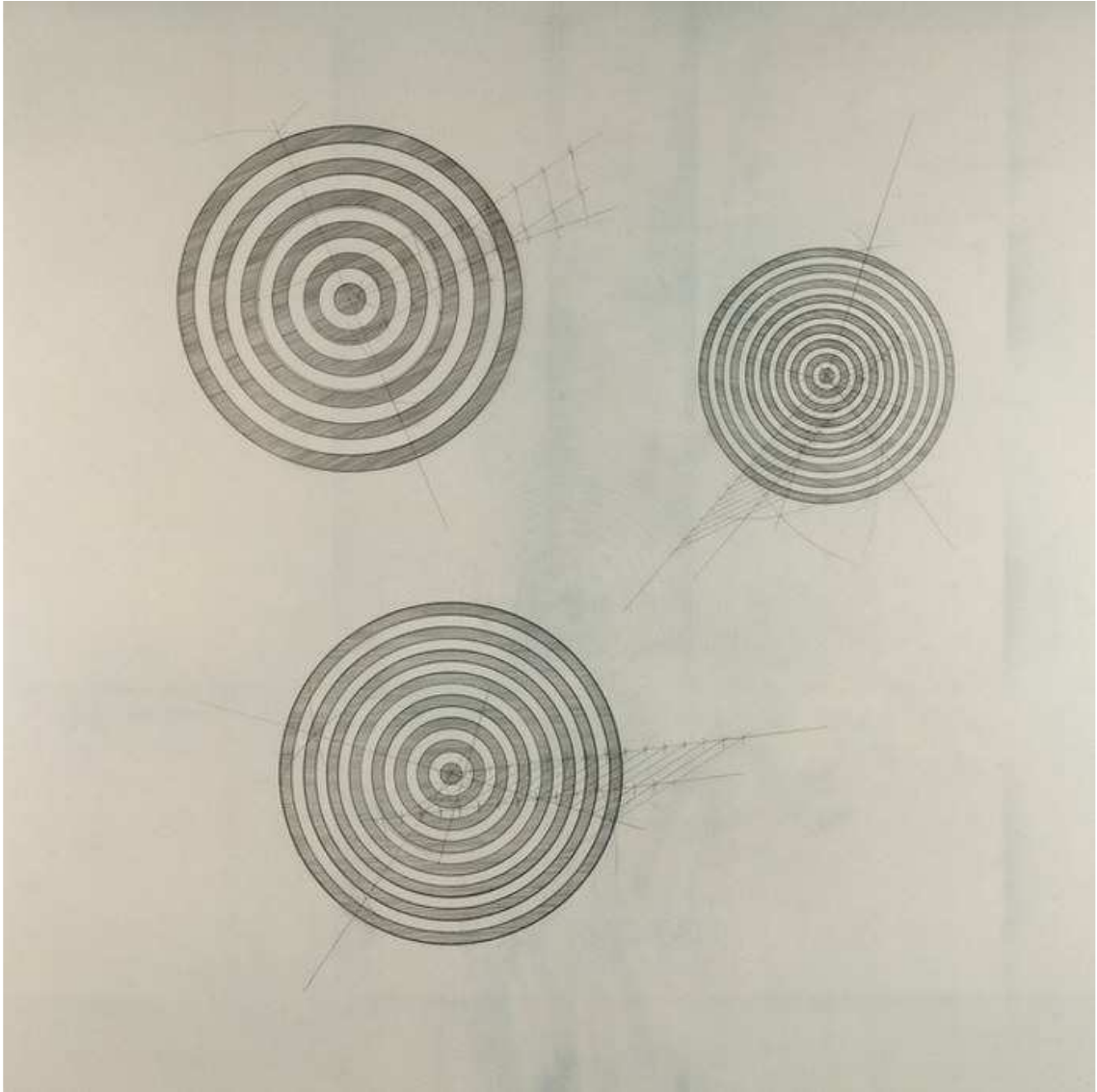


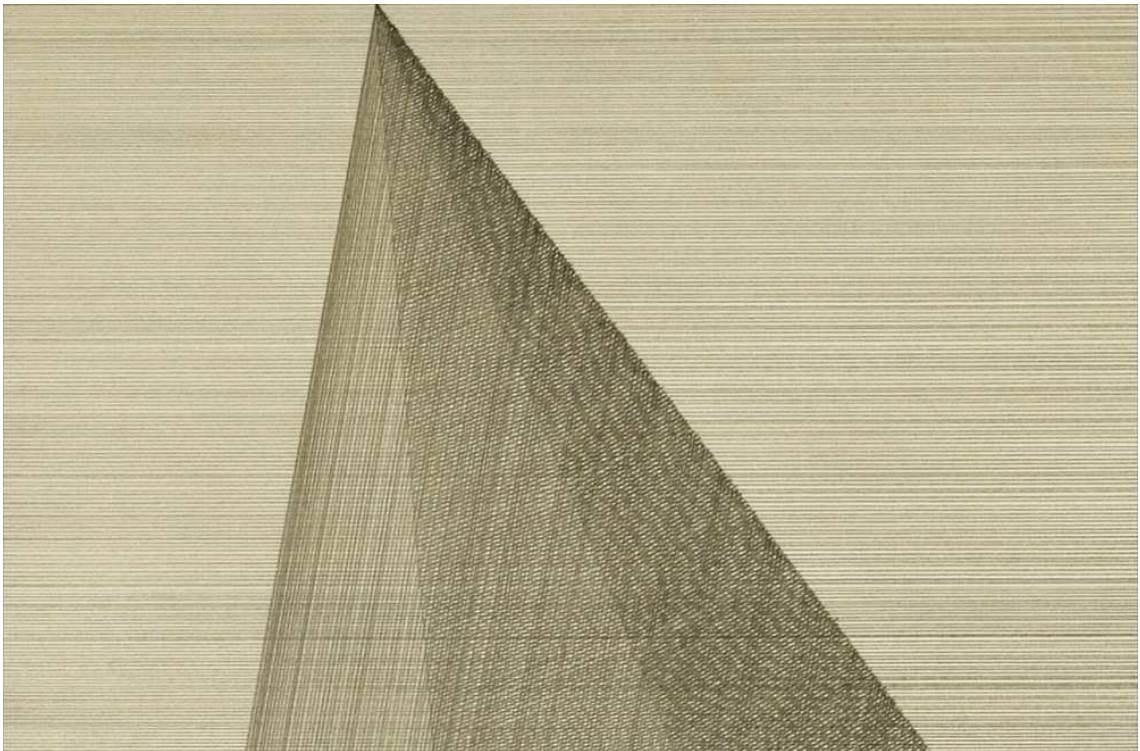
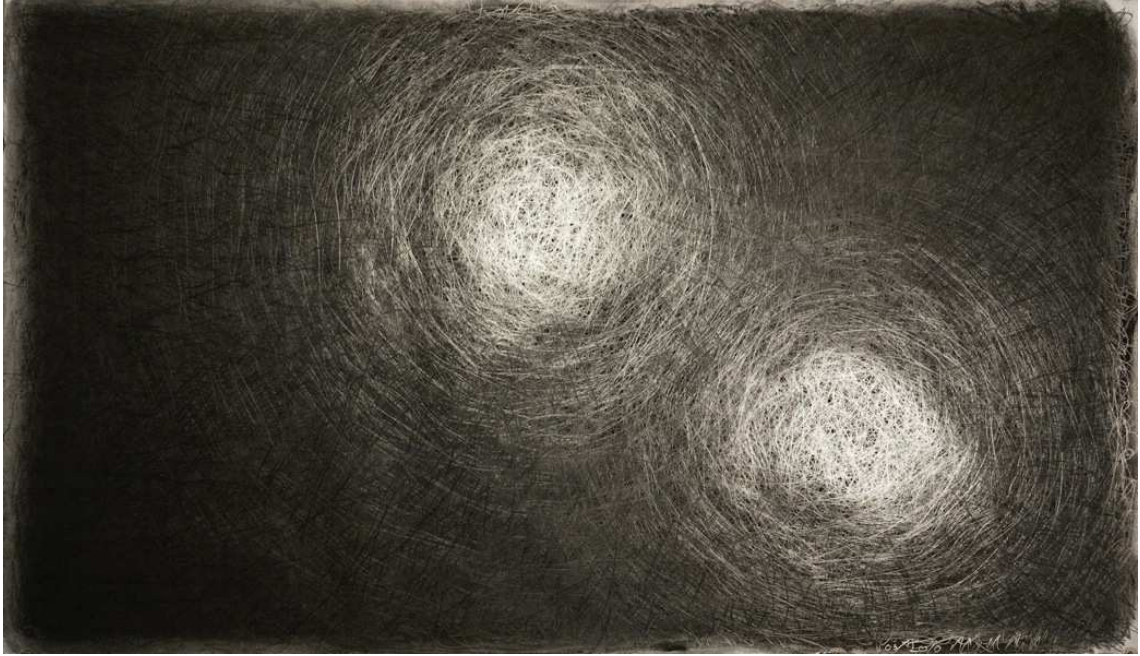


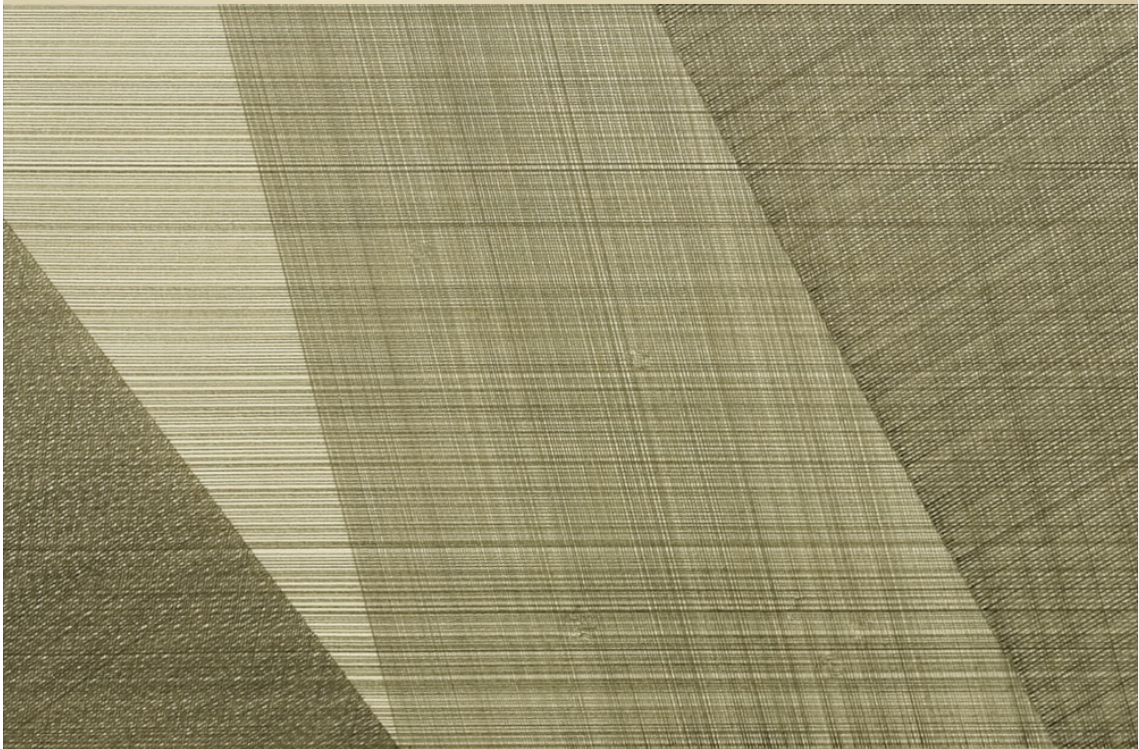


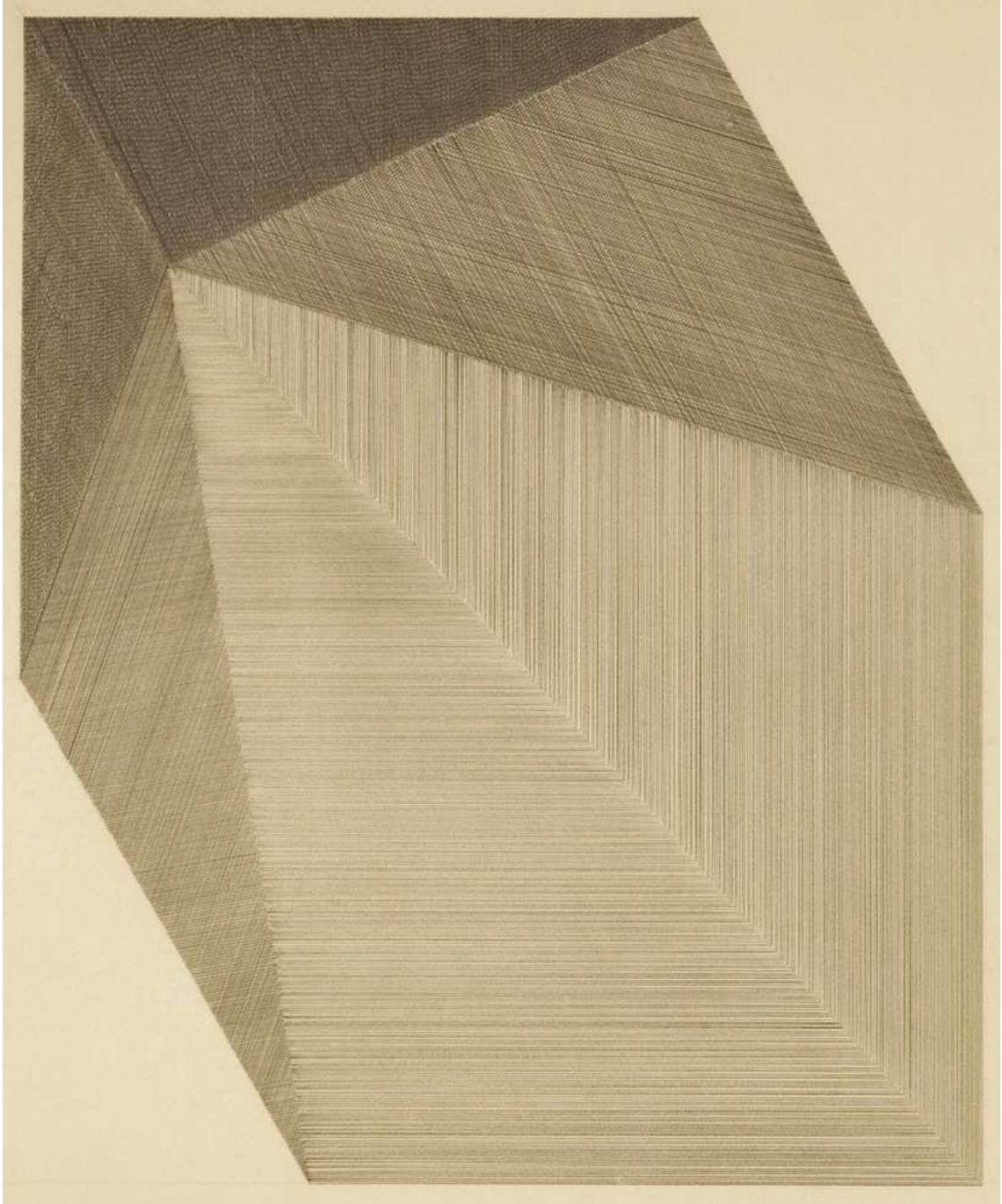


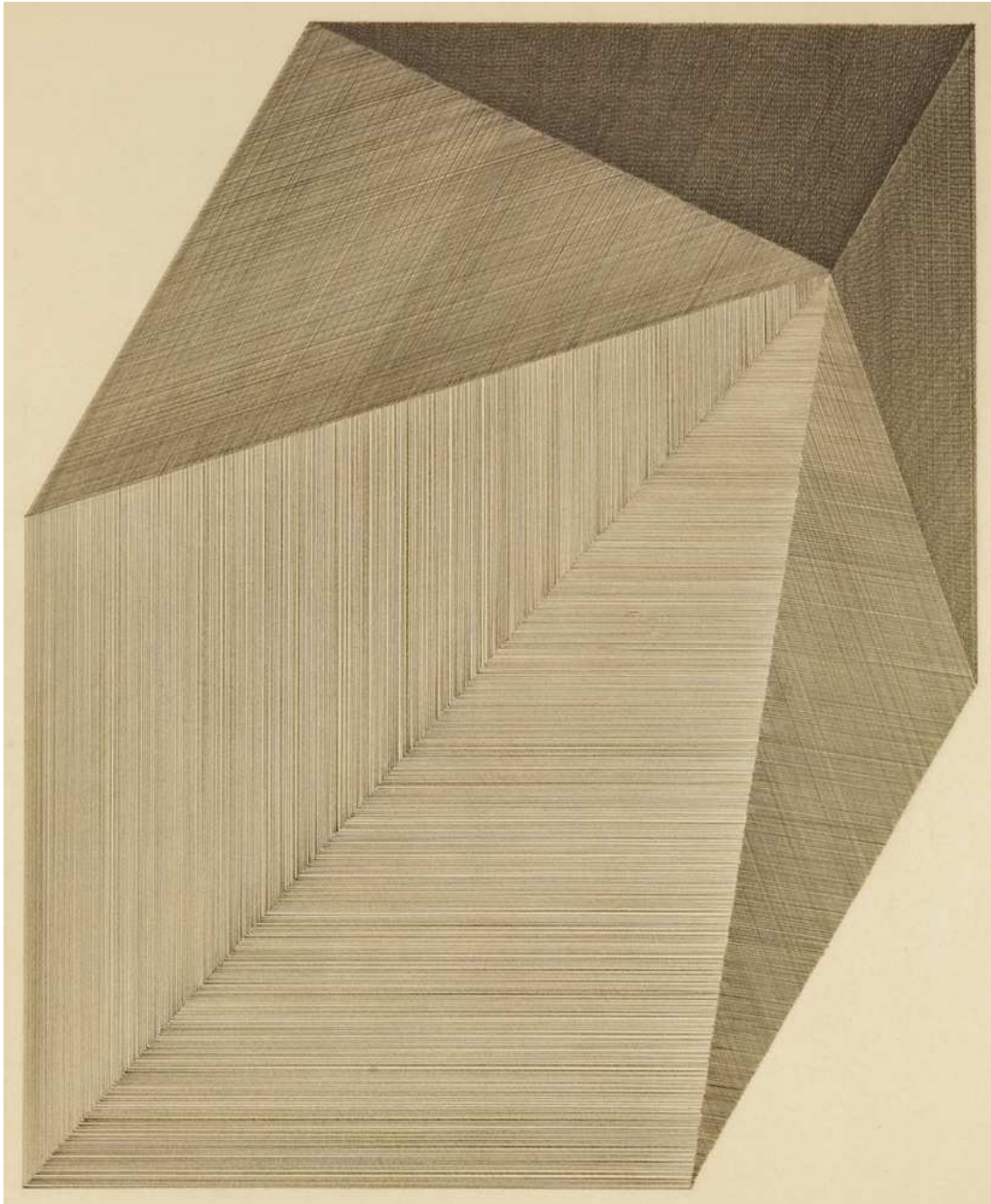


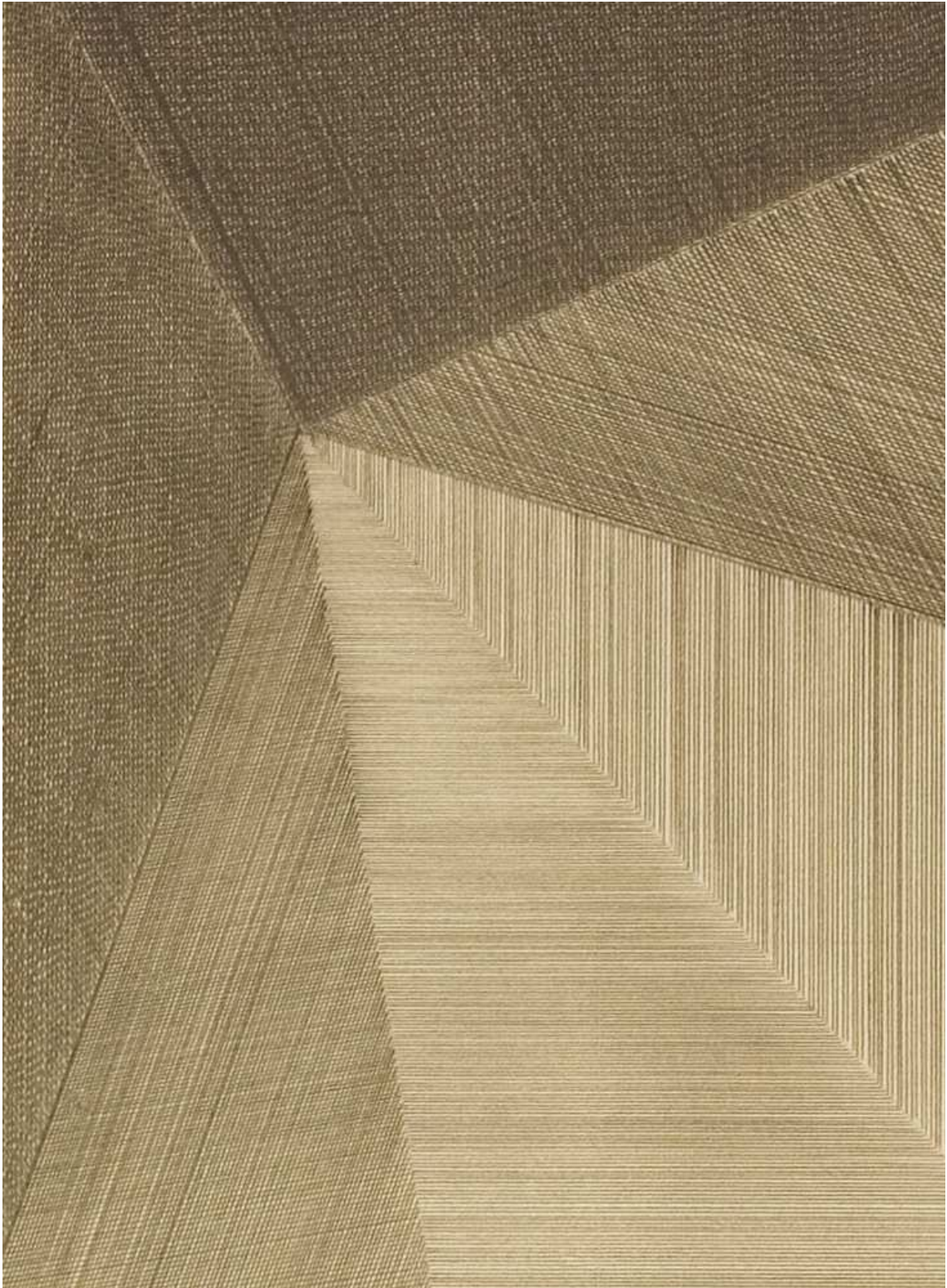


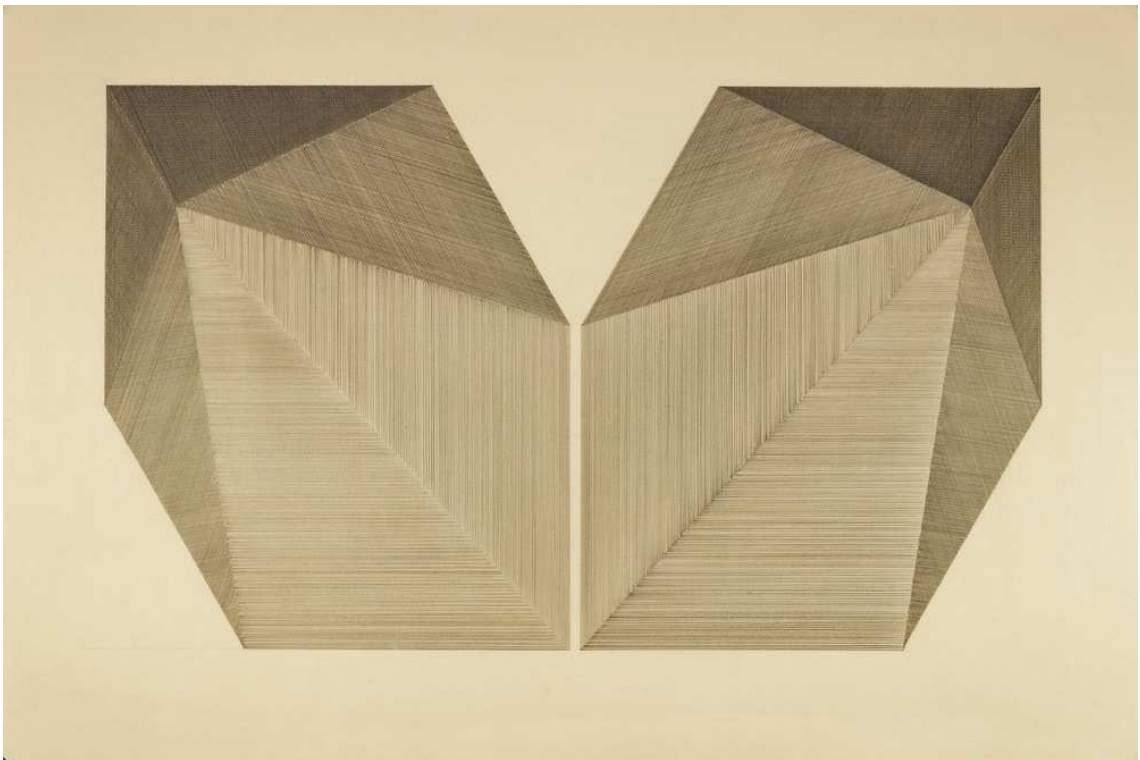
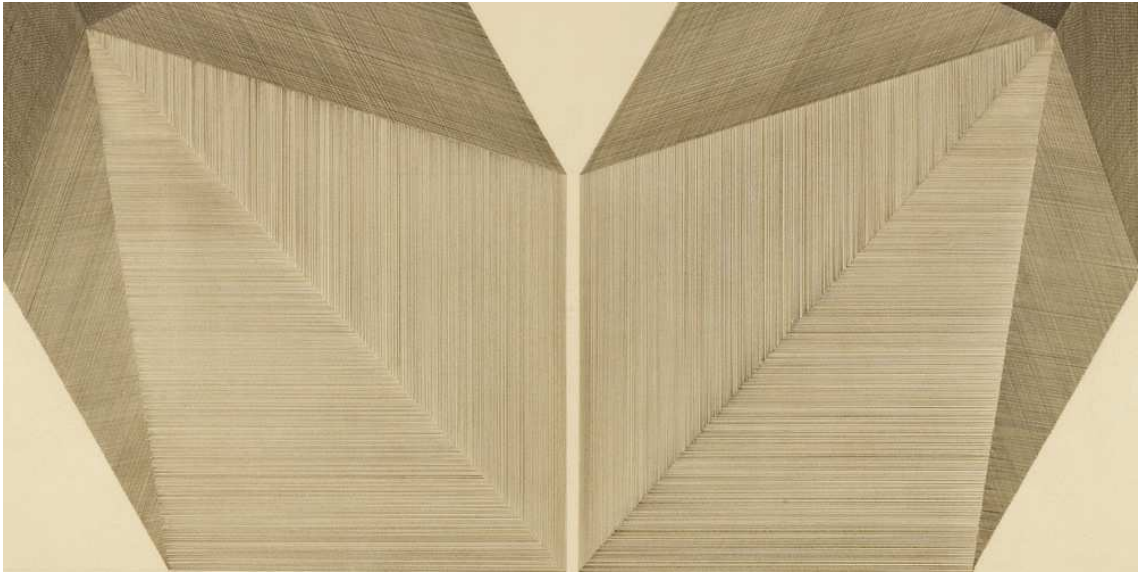


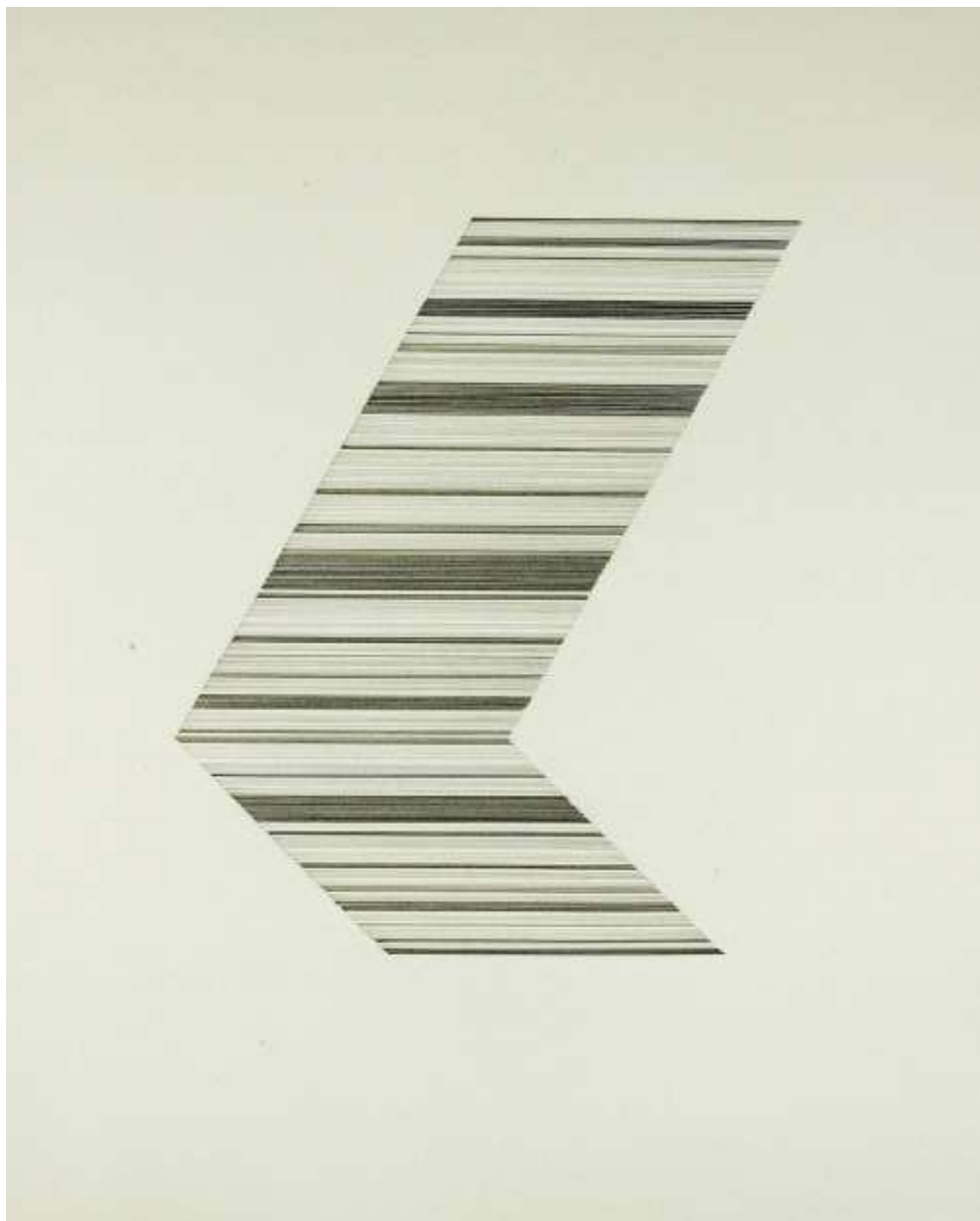


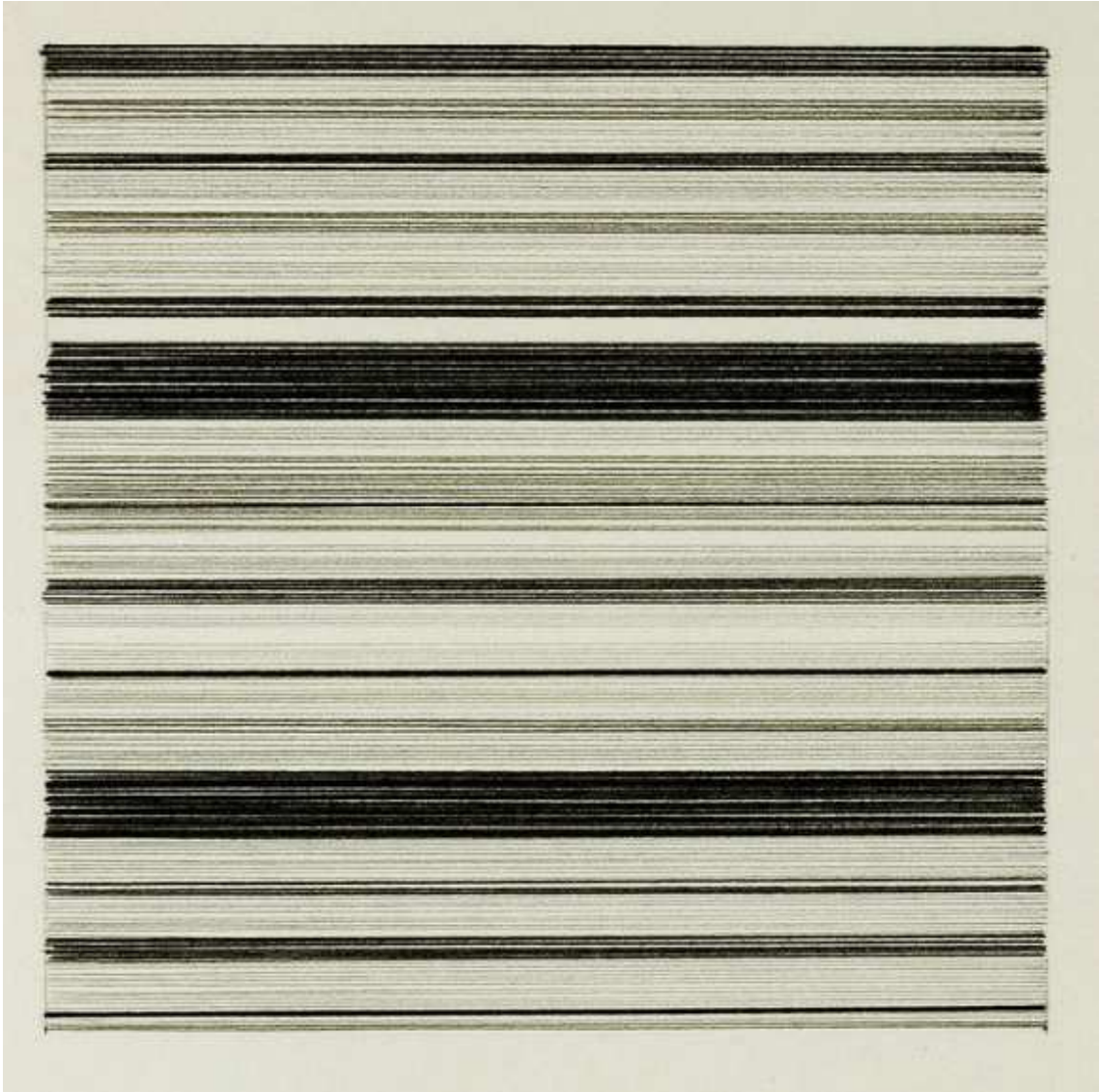


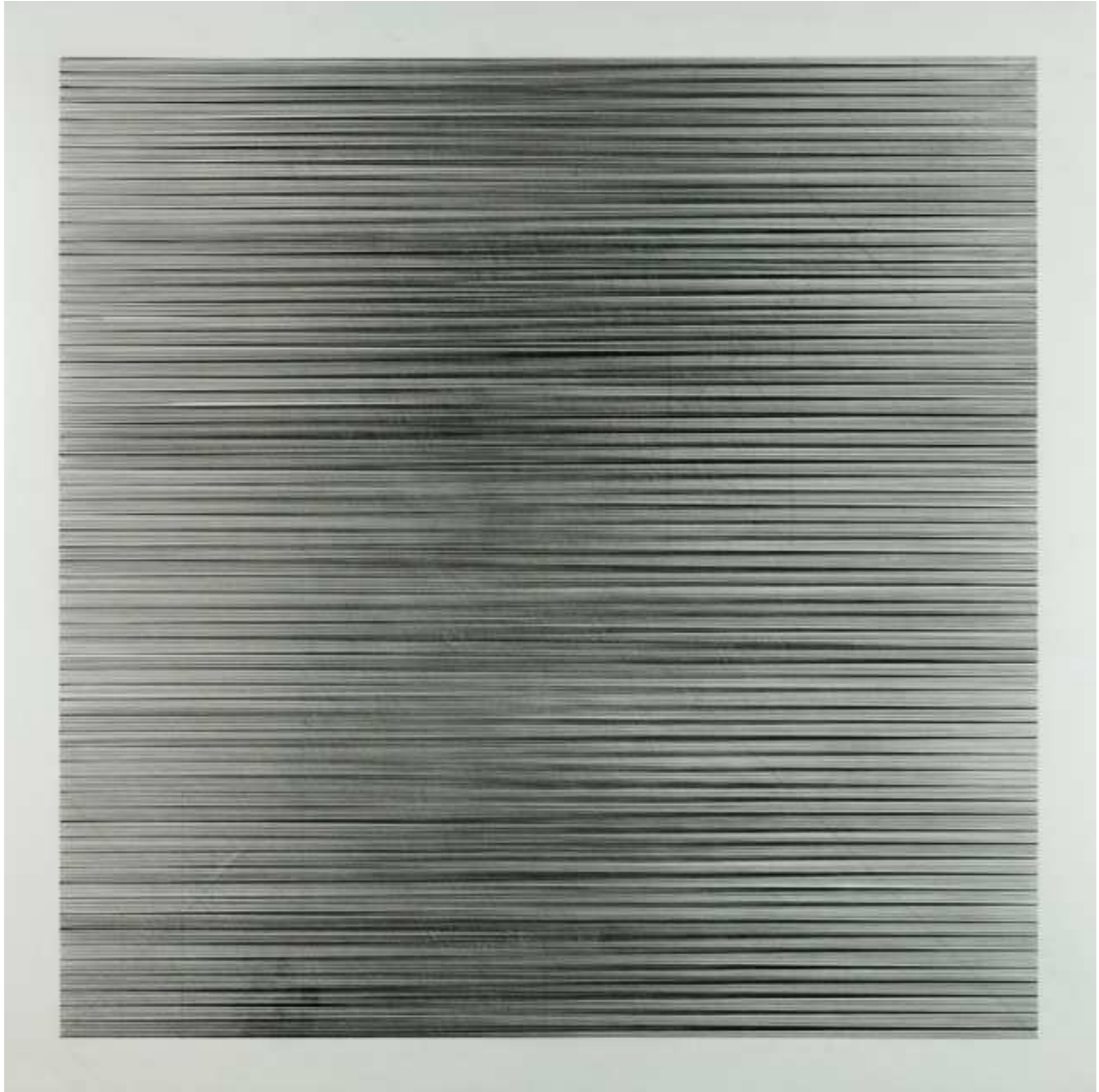


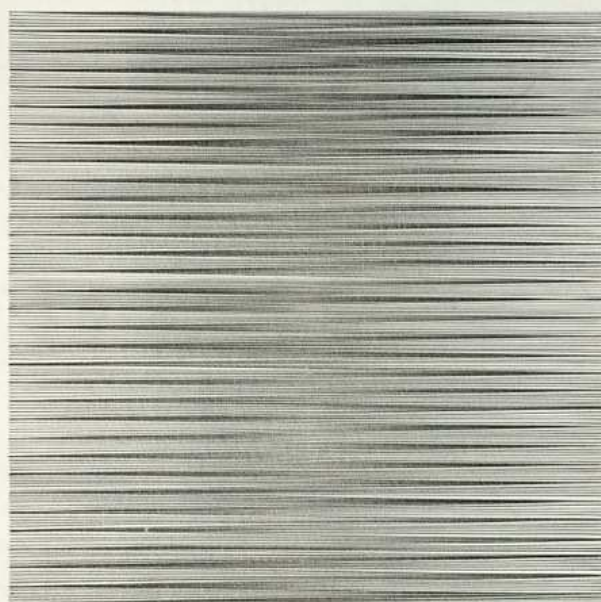
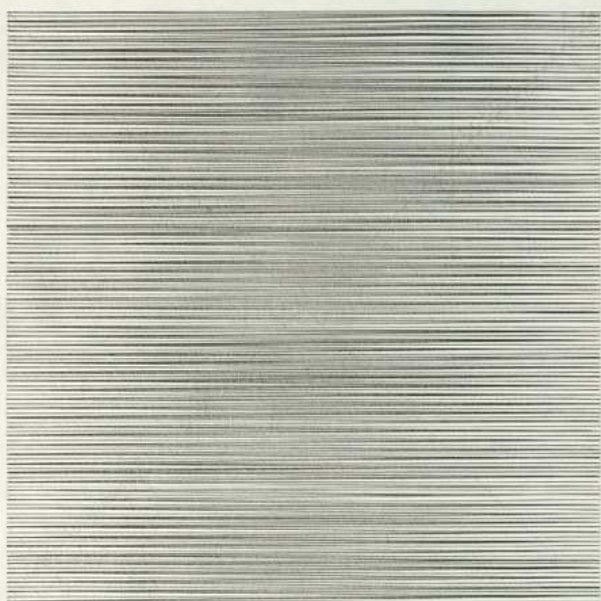


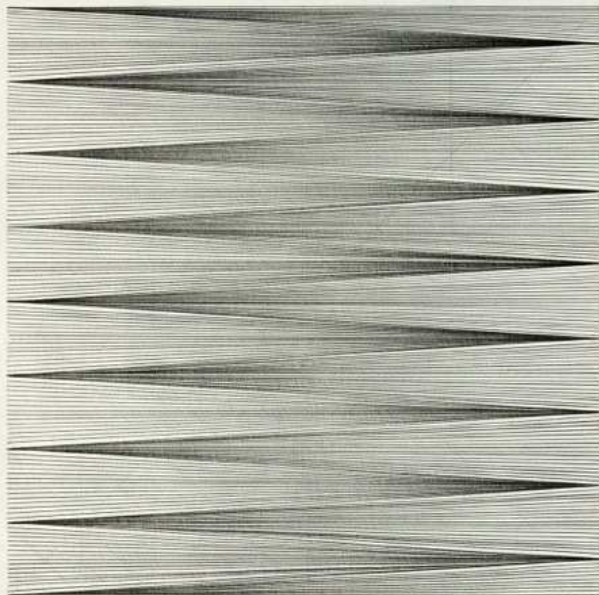
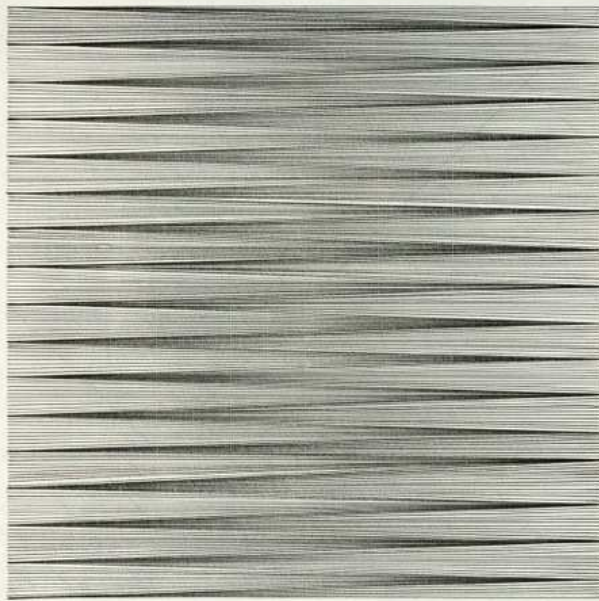


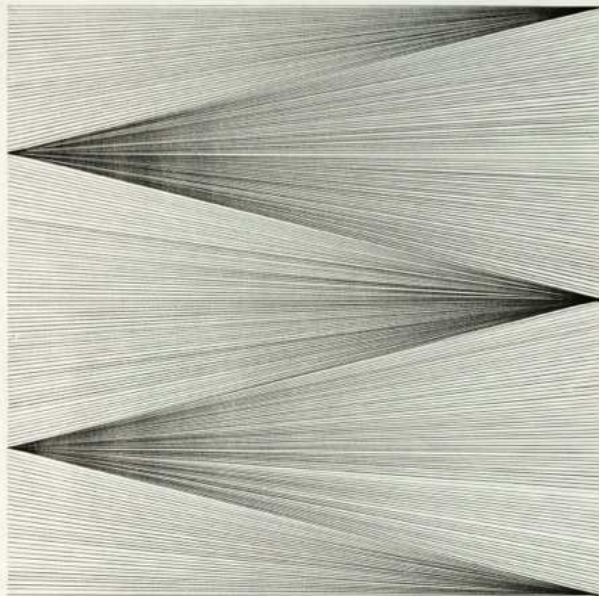
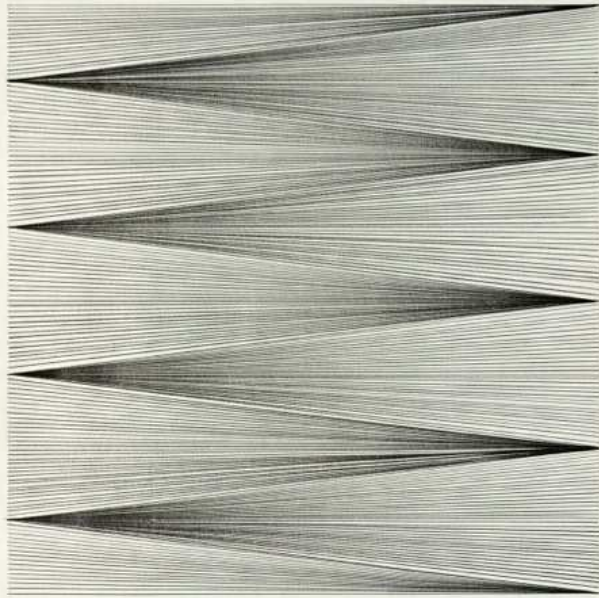


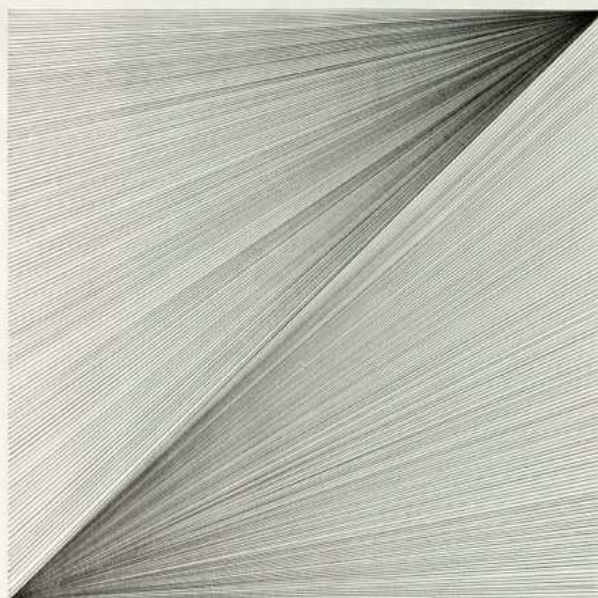
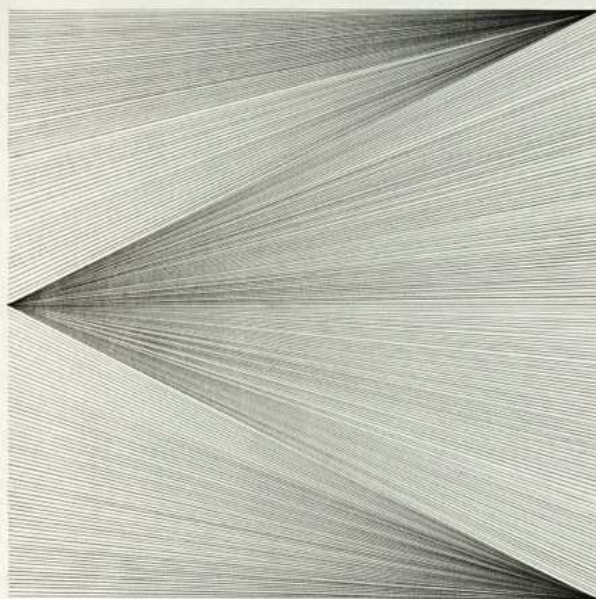


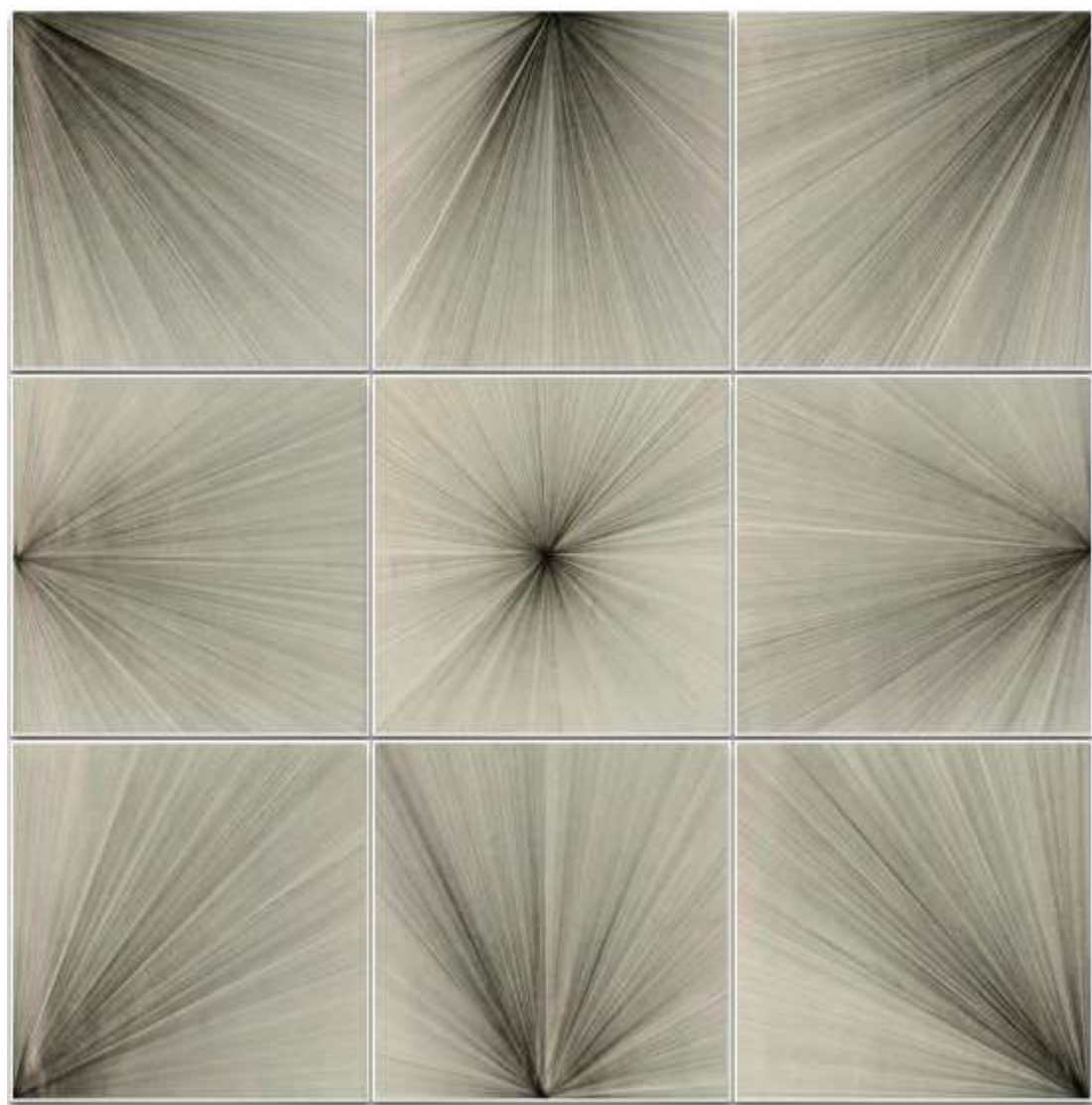
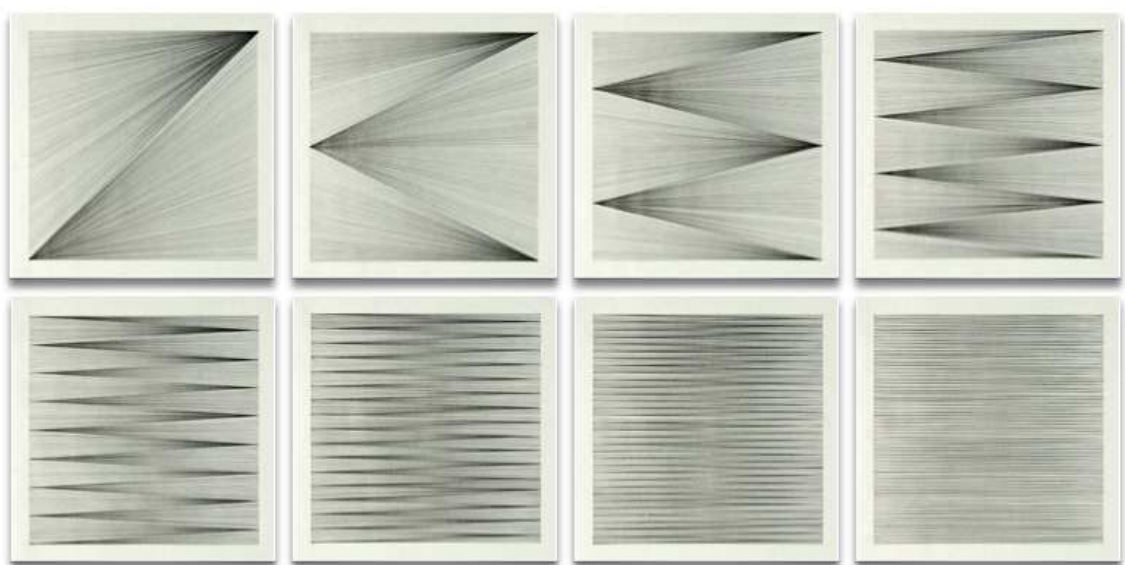


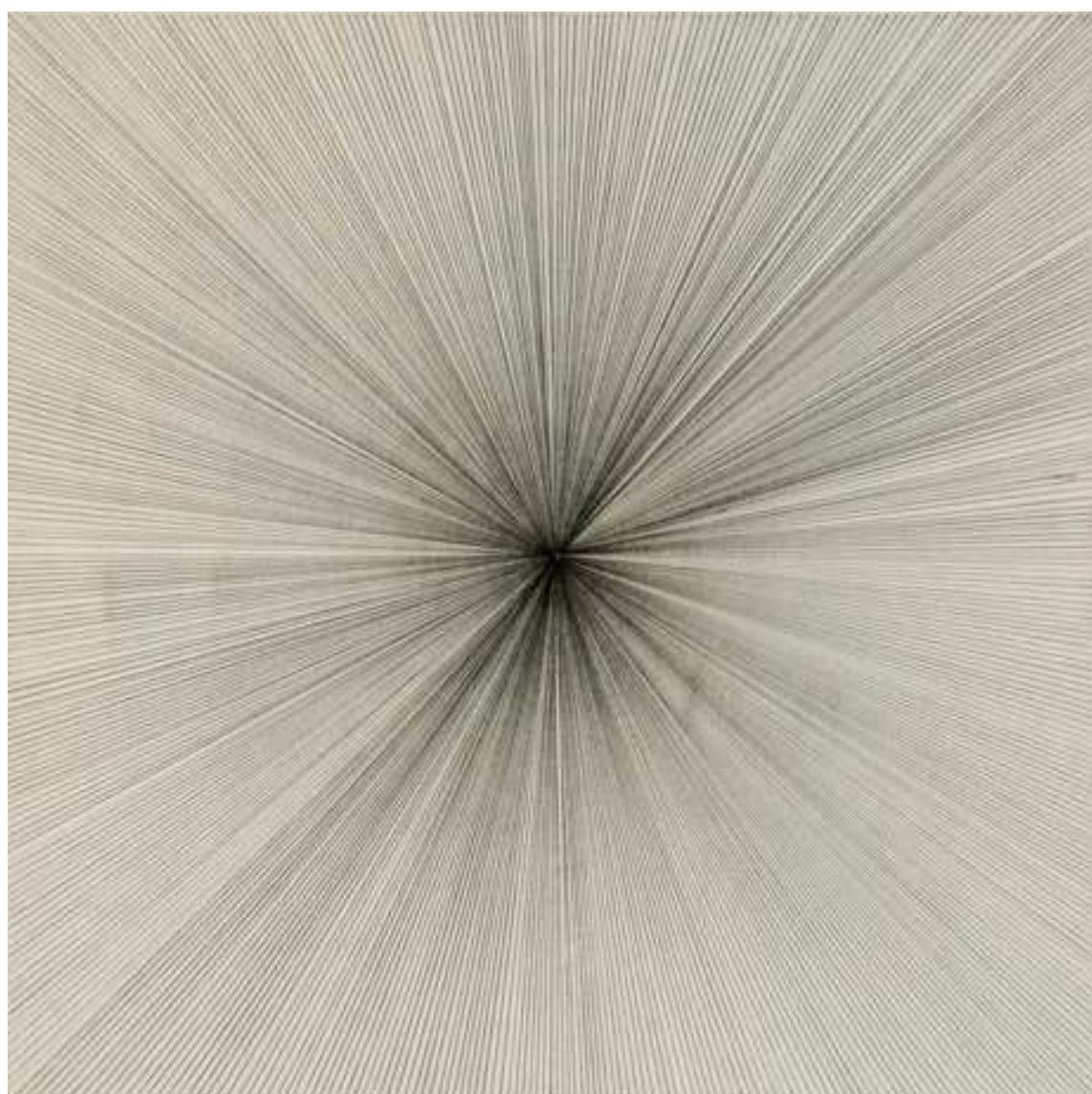


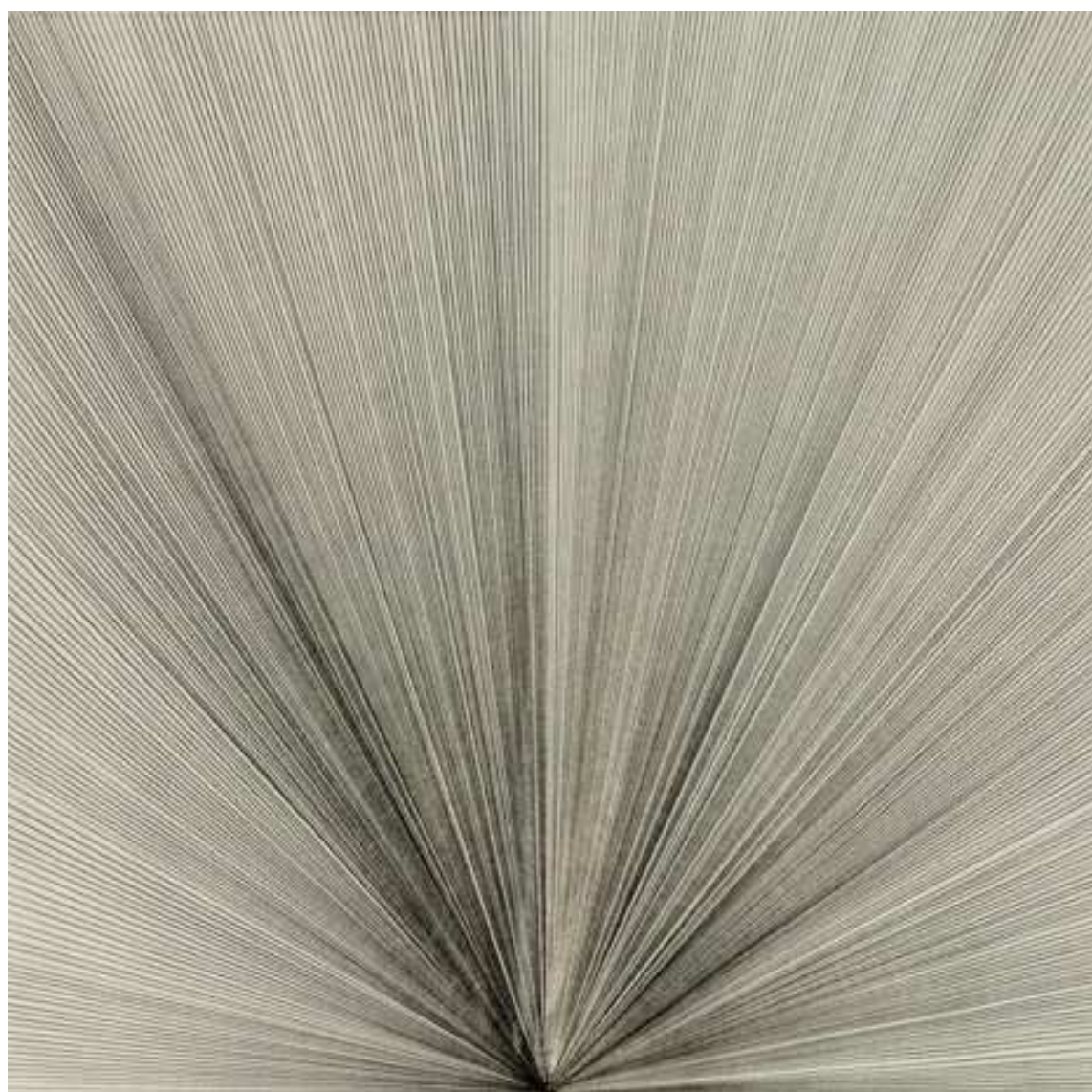


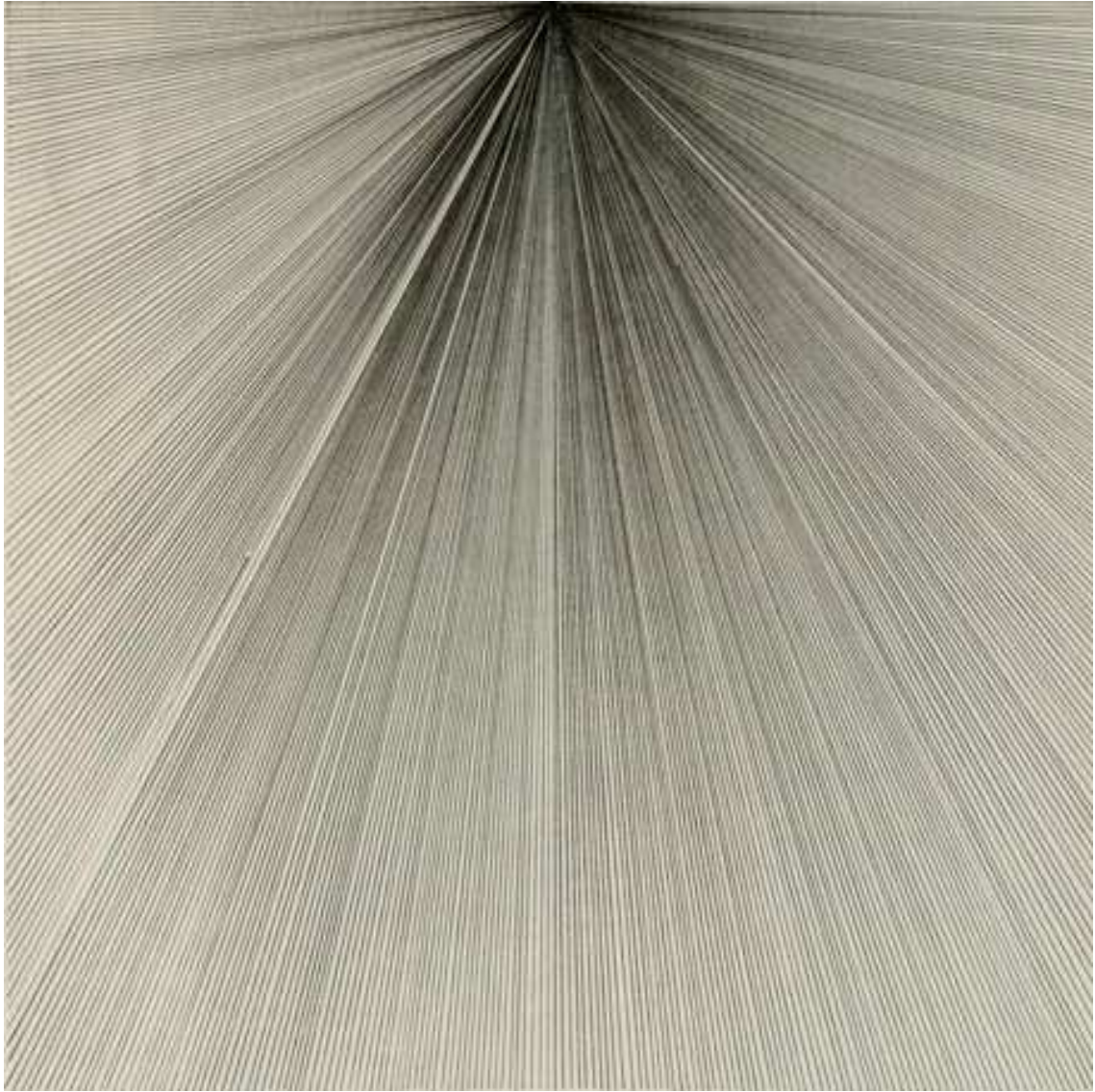


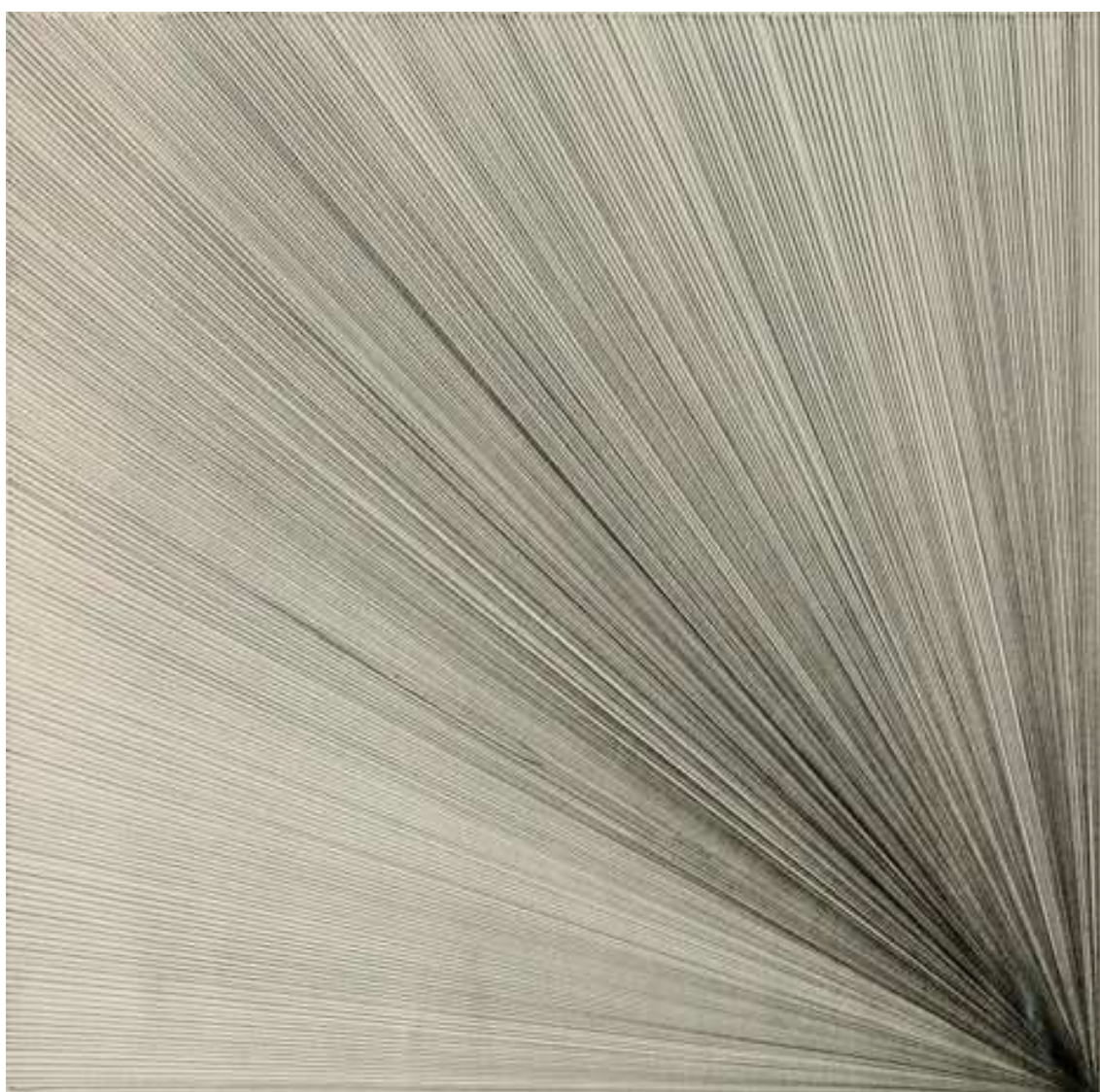


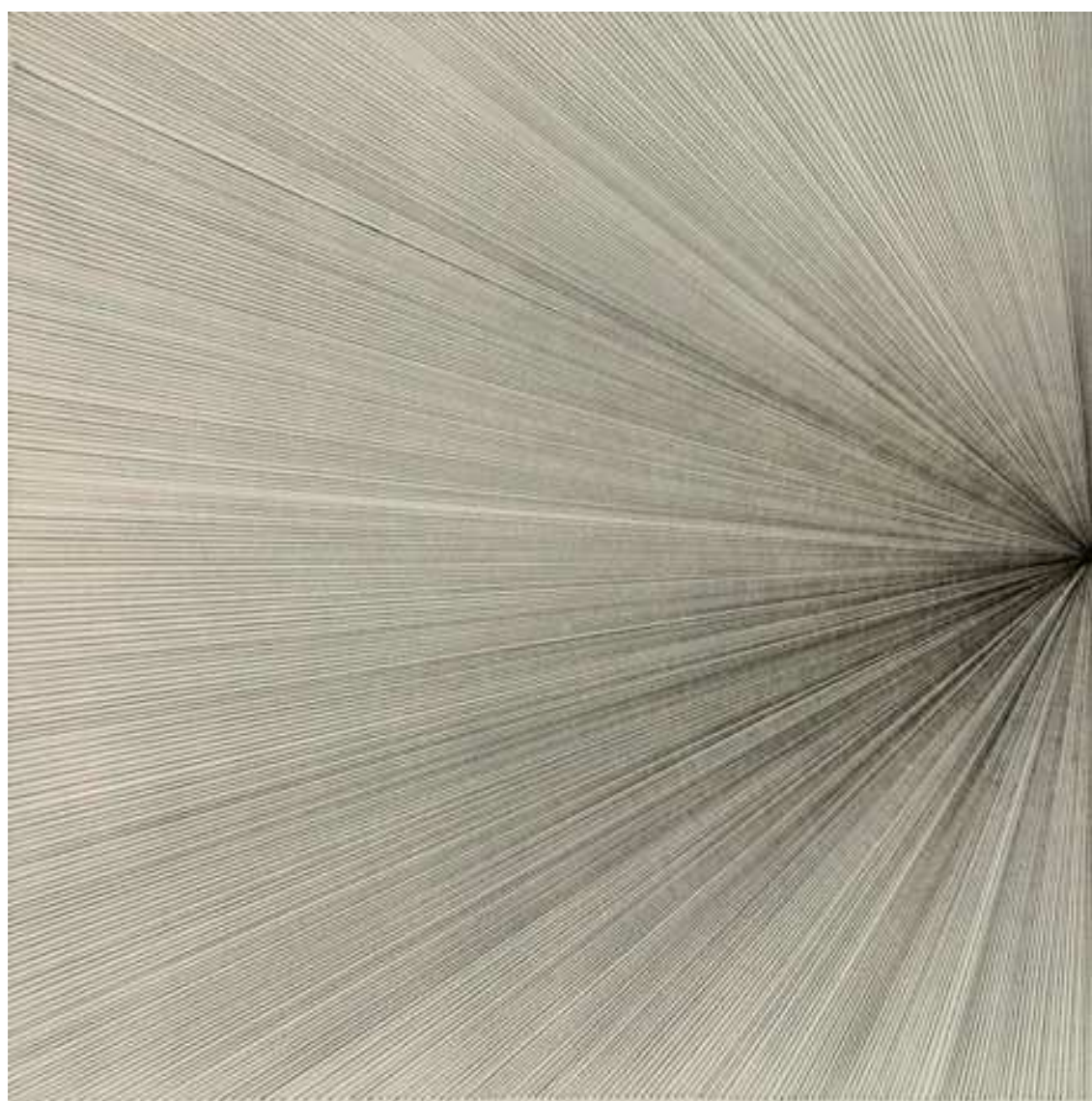


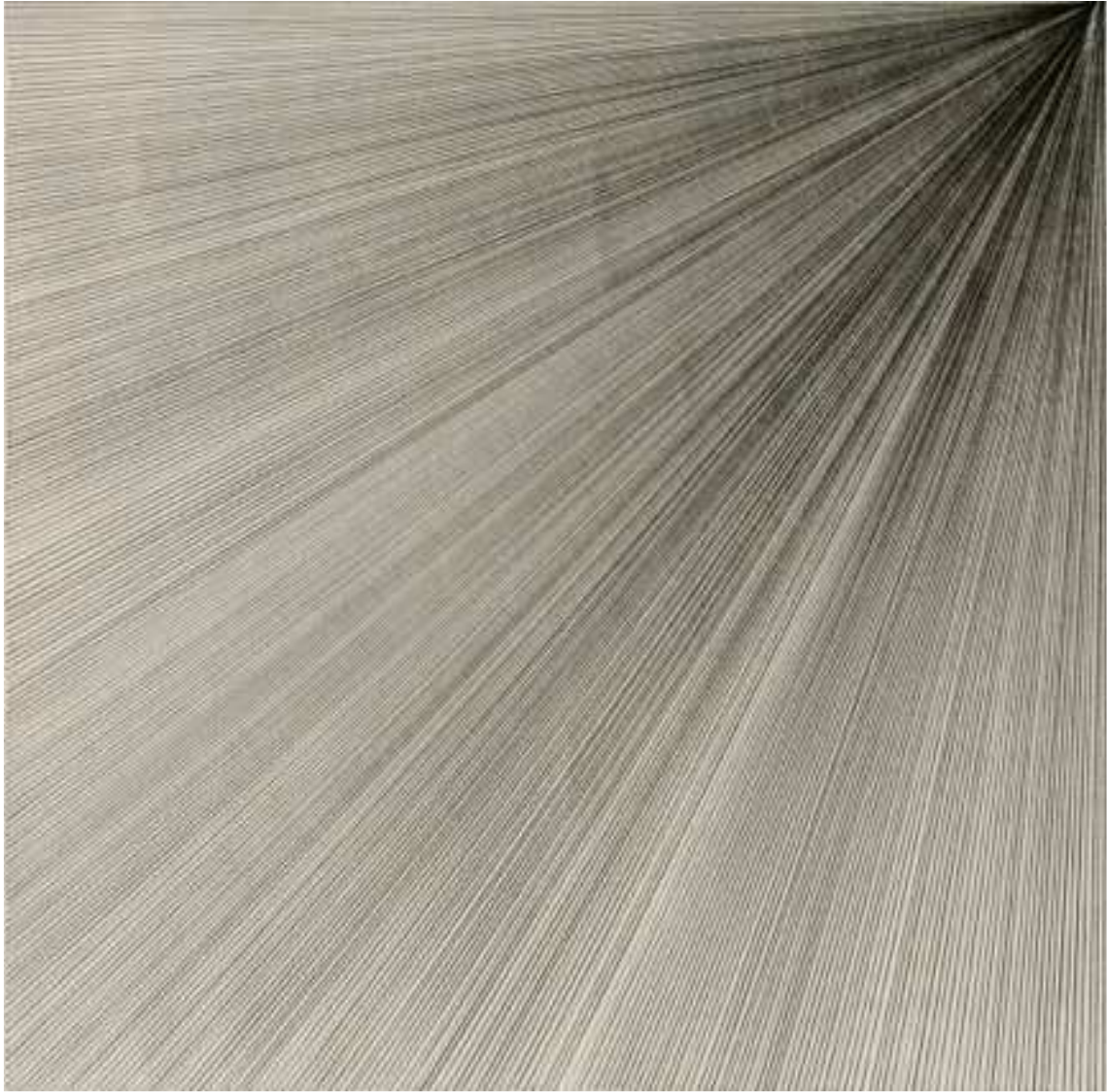




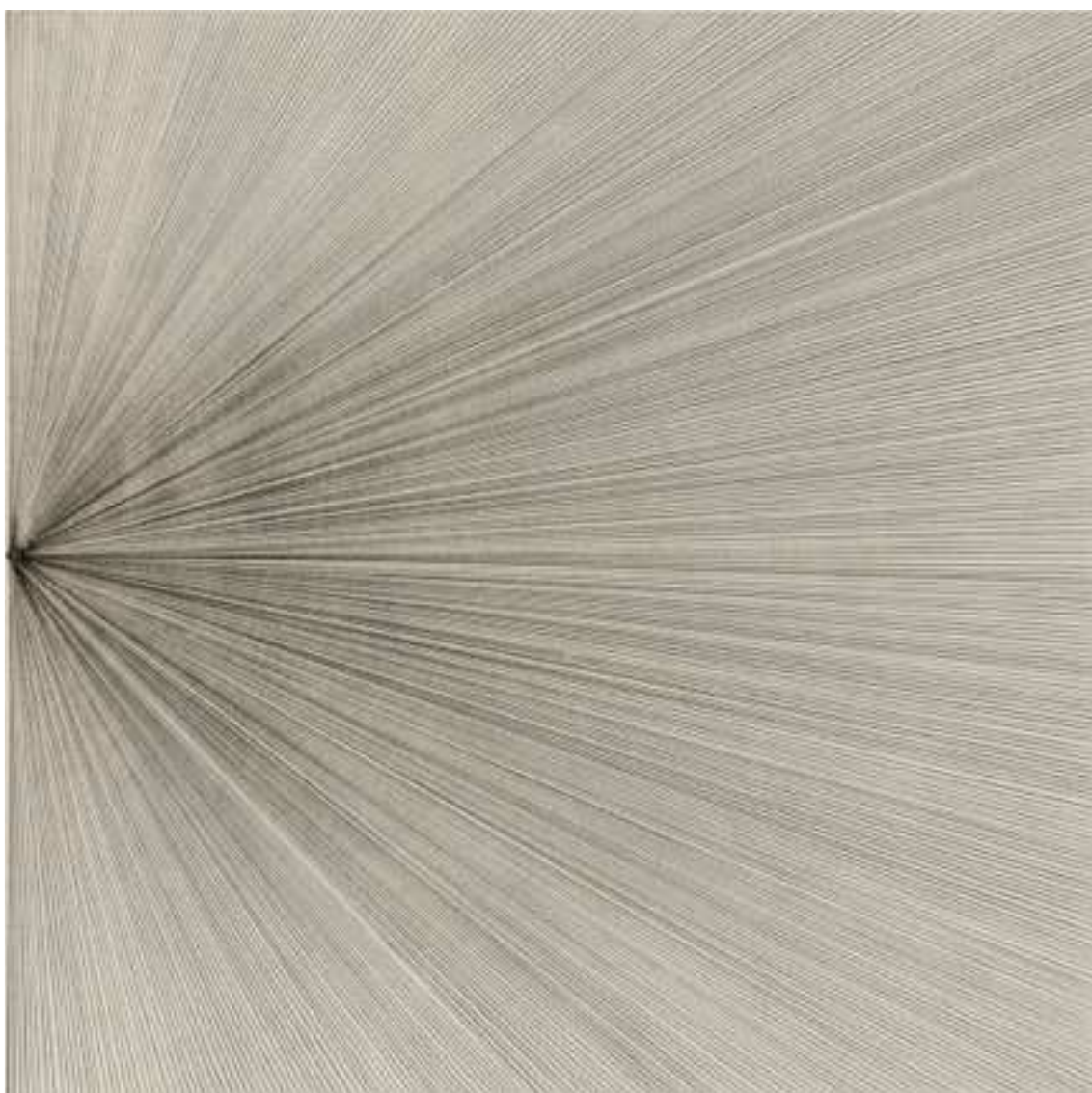




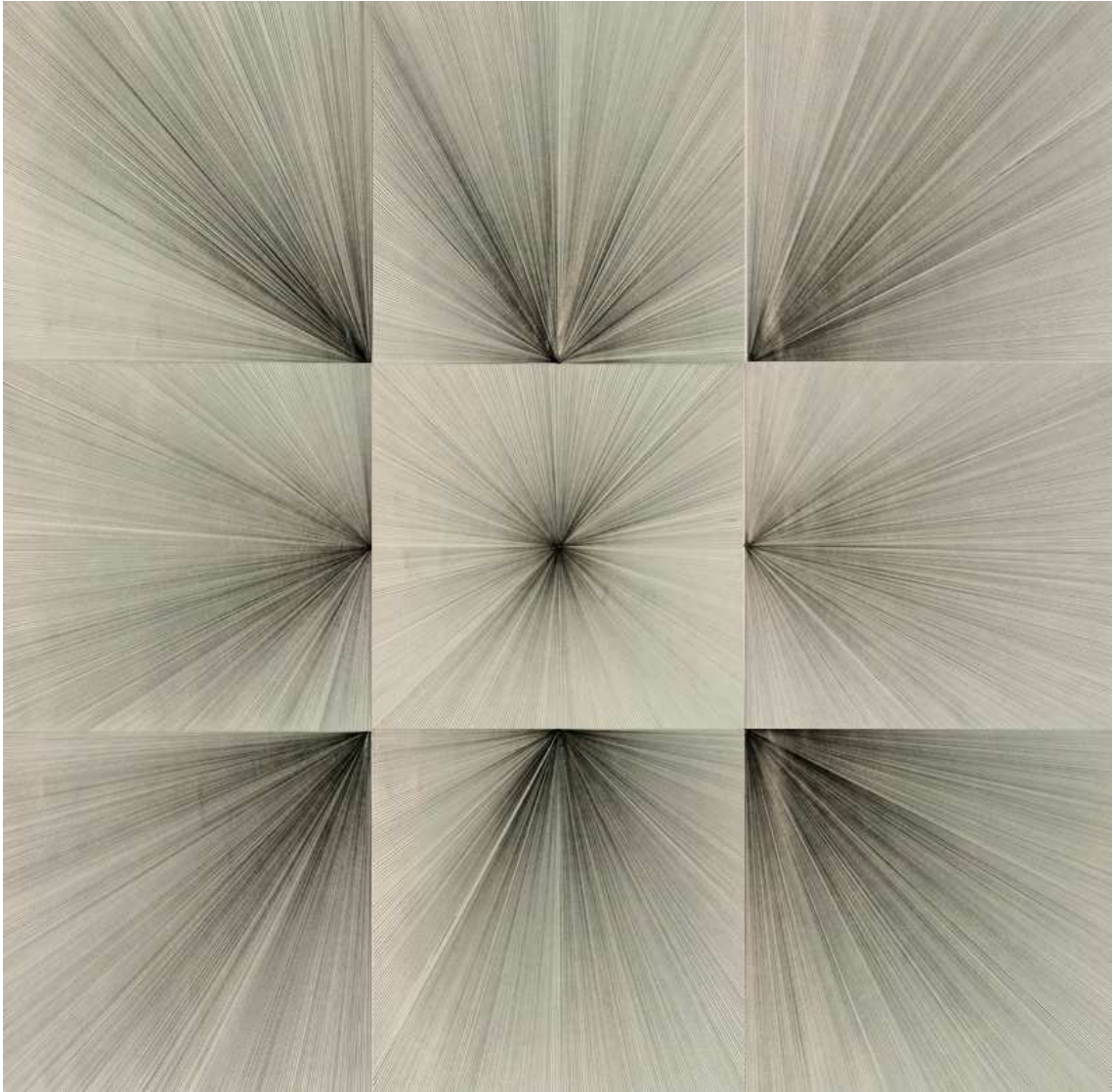


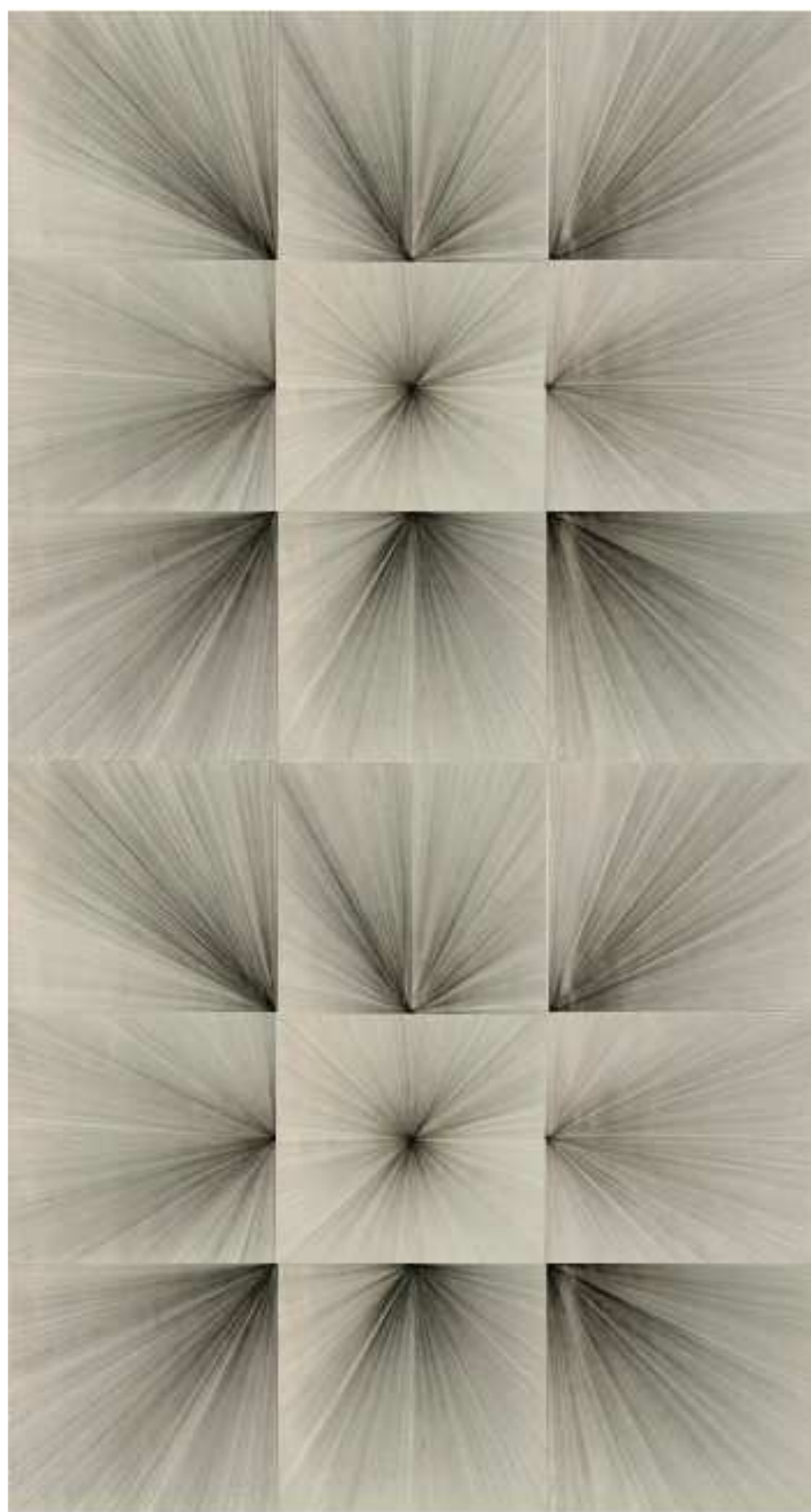


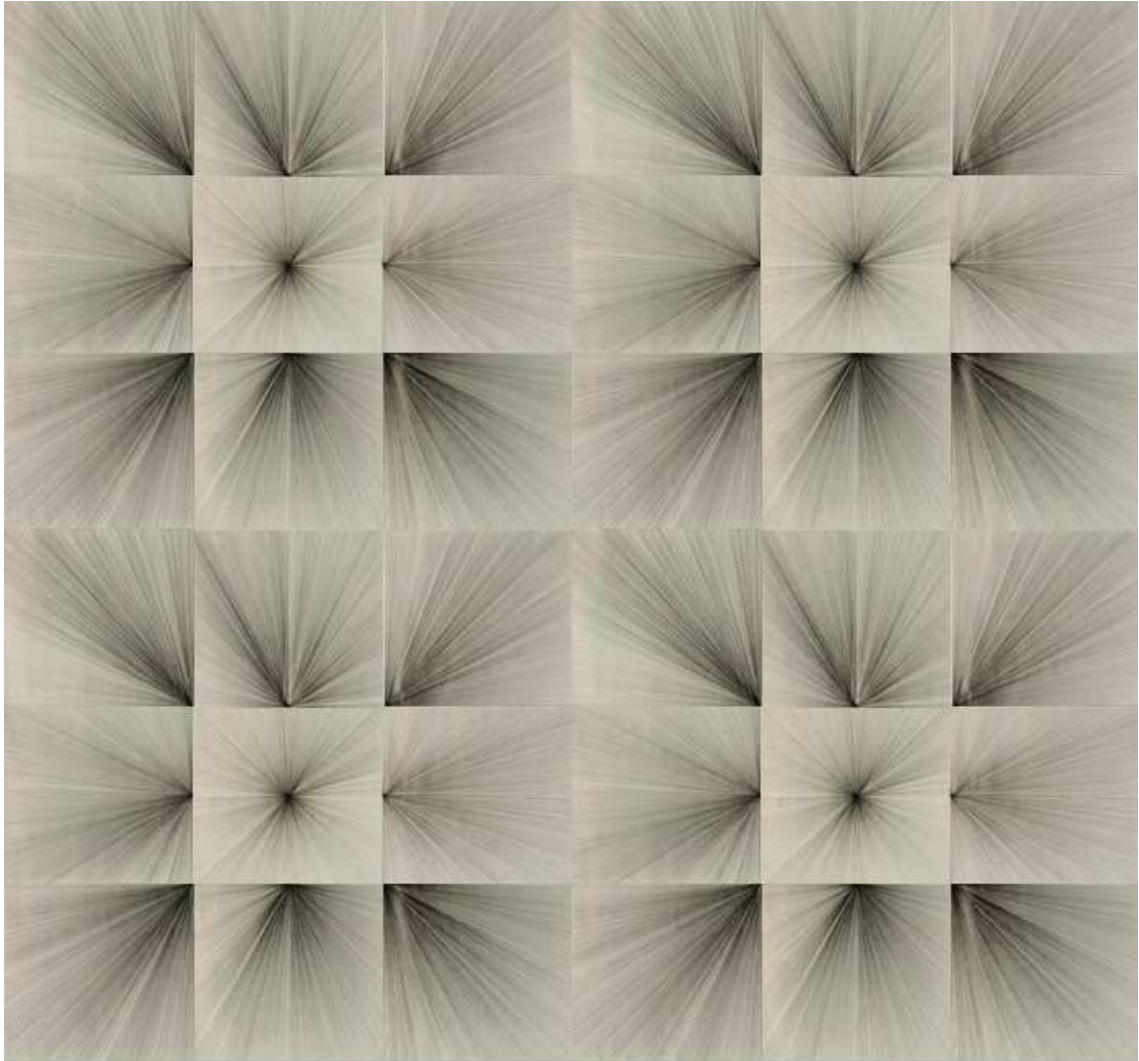


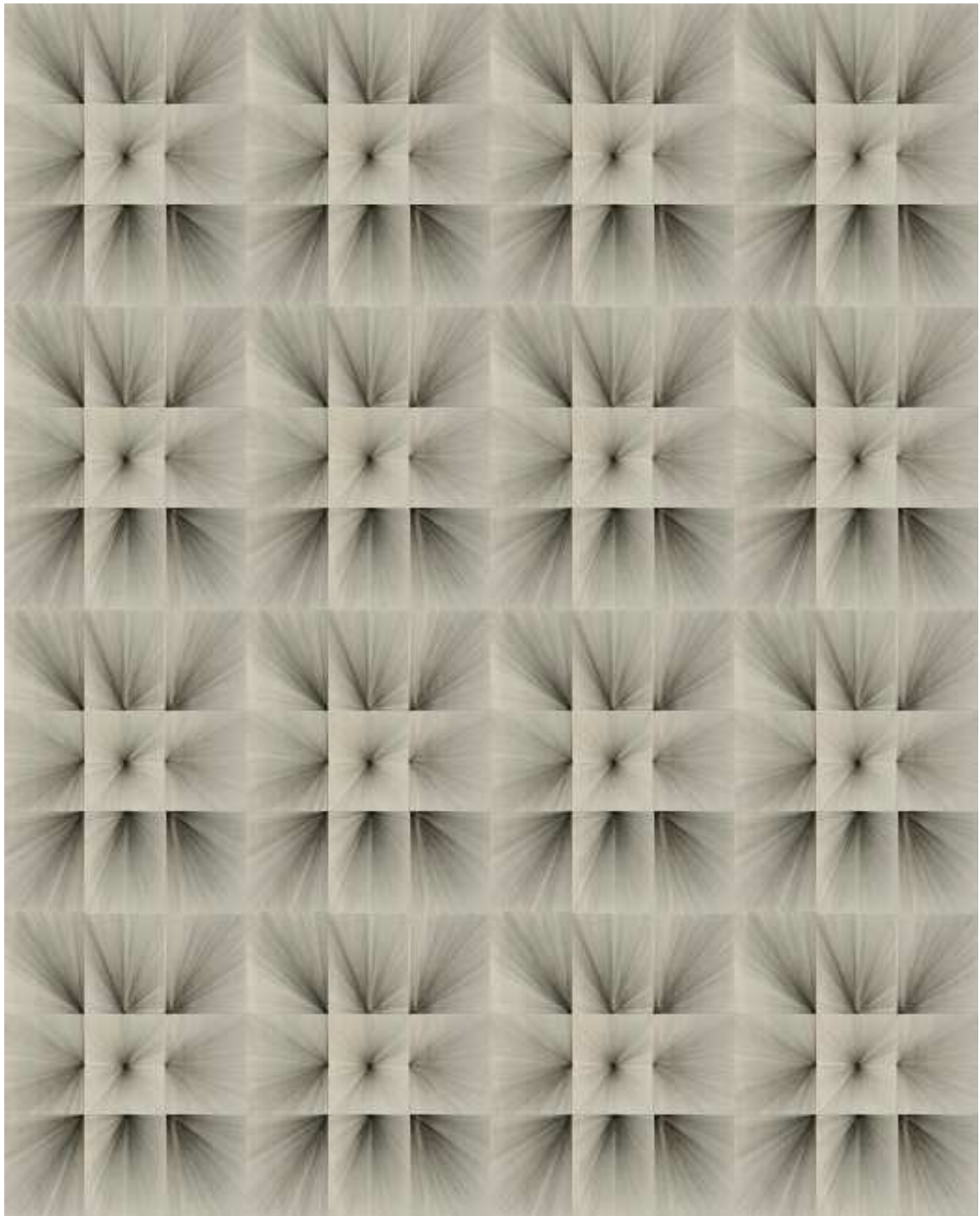


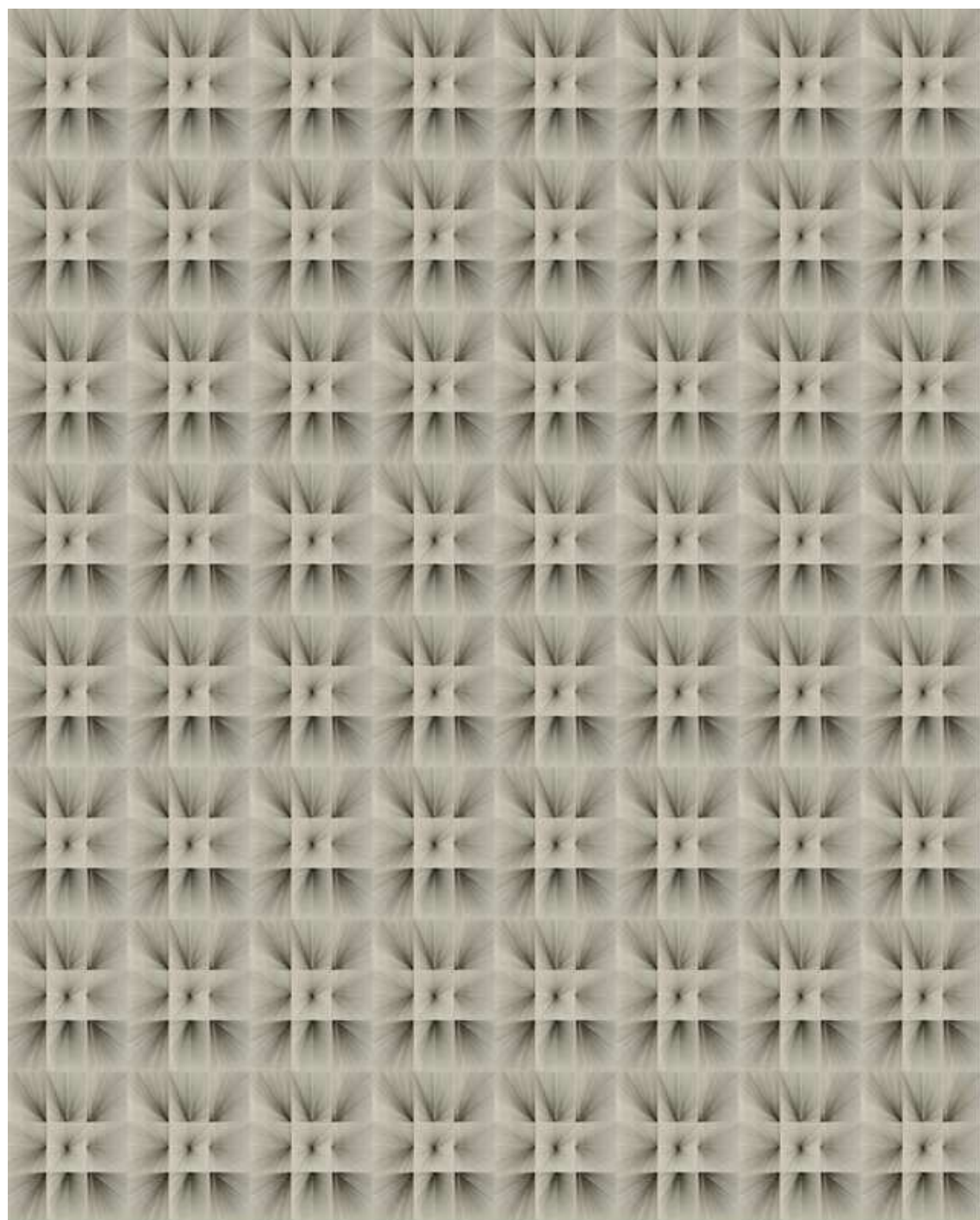




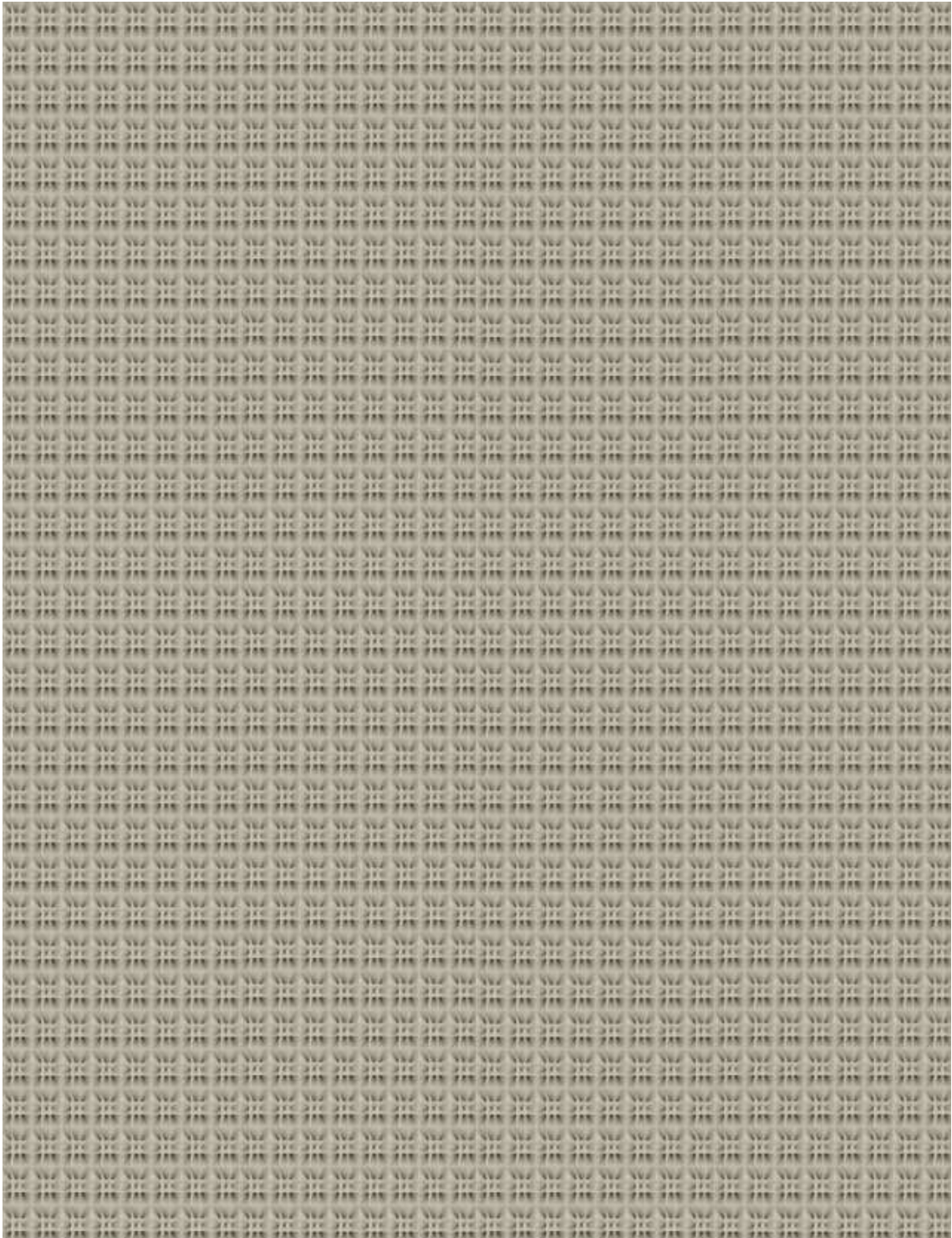


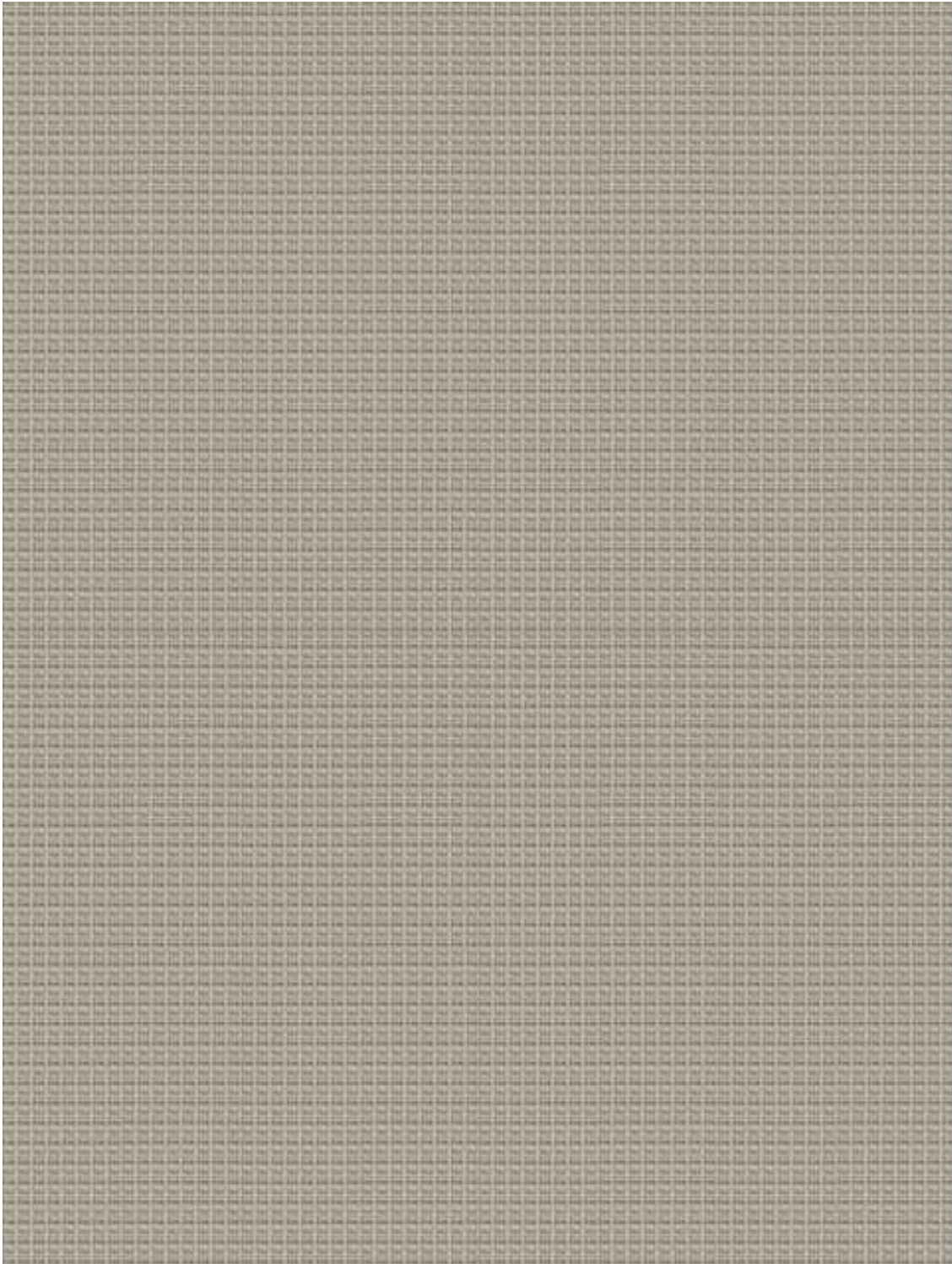


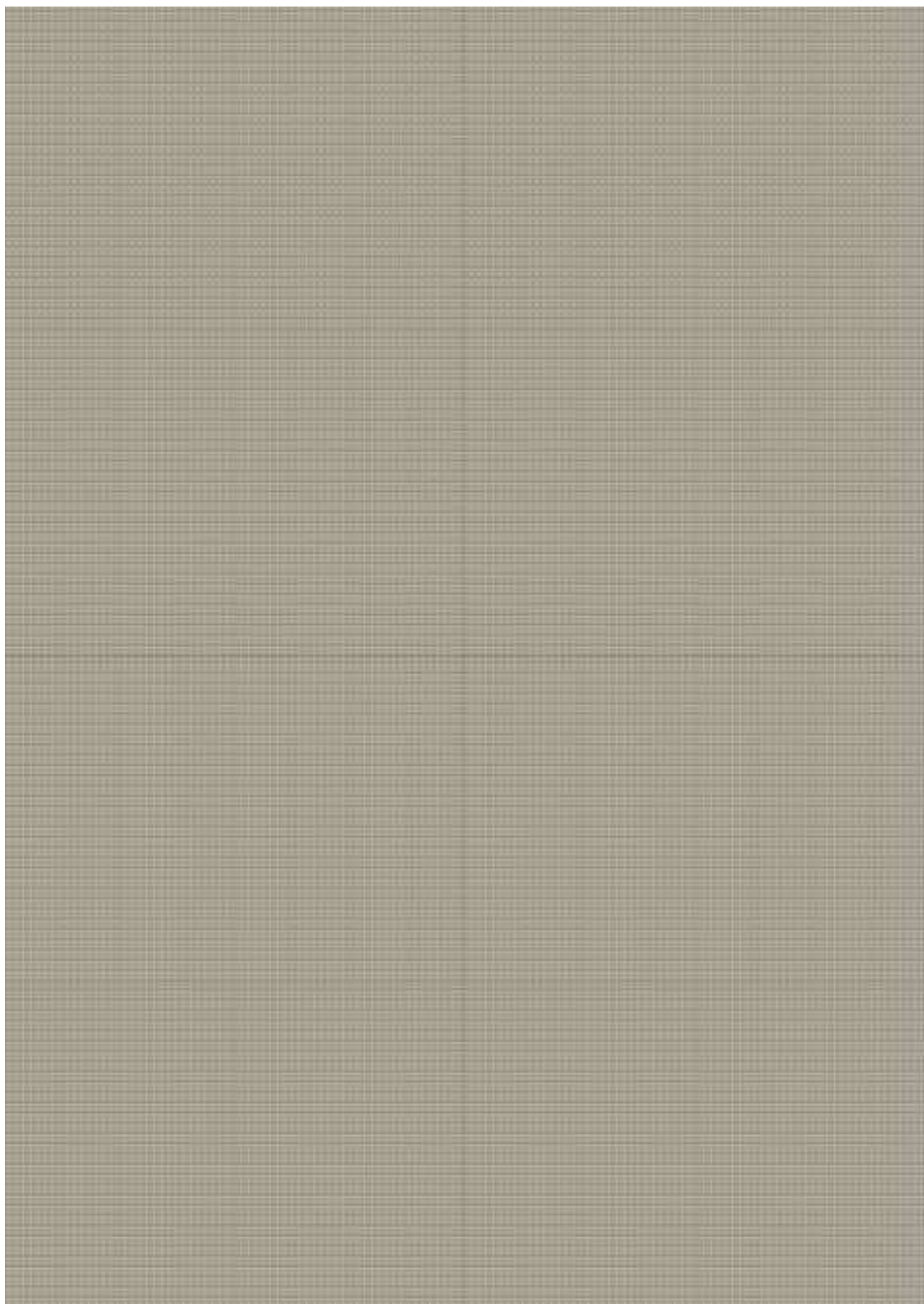












463 . LA MIRADA Y EL SILENCIO		
Nasreen M ohamedi	CDLXIII	64
Matt N iebuhr	CDLXIII	76
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